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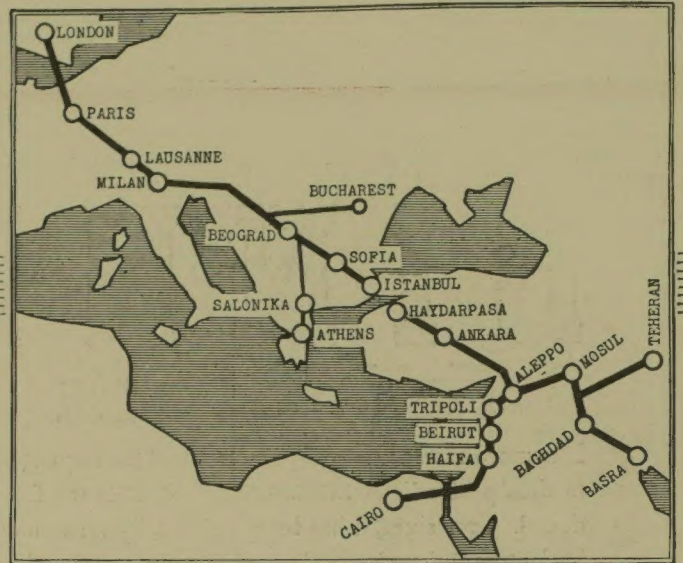
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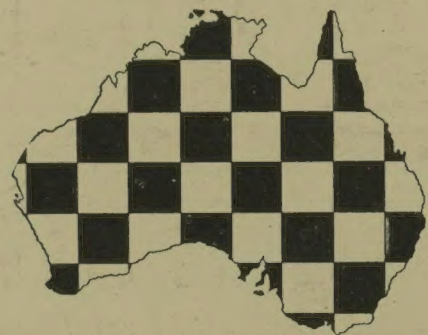
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SATURDAY, SEPTEMBER 11, 1937.



"CIVILISED MAN."

This satirical study representing a typical outcome of modern civilisation—Red Cross men in helmets and gas-masks equipped to deal with the effects of man's latest death-dealing invention, the bomb- and gas-dropping

aeroplane—is included, under the heading of Pictorial Photography, in the 82nd Annual Exhibition of the Royal Photographic Society of Great Britain, in its galleries at 35, Russell Square. Other exhibits appear on later pages.

FROM THE PHOTOGRAPH BY DR. F. NEUBERT. COPYRIGHT RESERVED.



By ARTHUR BRYANT.

THE daily Press, which has taken the place of the Bible as the chief literary influence in forming the outlook and opinion of our people, is focussing our attention just now on the extinction as opposed to the preservation of life. In Spain and in China men are devoting their entire energies with considerable success to killing their fellow-beings, and at least half our newspapers are using their largest headlines and most suggestive methods of persuasion to make the British public ready to take a hand in the slaughter, though, fortunately, the latter still remains doggedly and obstinately determined not to do so. In the midst of all this orgy of killing there comes a still, small, pacific voice from Geneva—a place which has recently and most unhappily become more associated in the public mind with incitements to international war than to peace. The League's Report on Nutrition—or, to give it its full name, the "Final Report of the Mixed Committee of the League of Nations on the Relations of Nutrition to Health, Agriculture and Economic Policy"—is a document that provokes thought. And it is concerned not with the means of destroying human life, but of maintaining it.

The Committee, which has been working at the problem for the past two years under the chairmanship of an Englishman, Lord Astor, shows that millions of people in every country in the world are living in a state of permanent malnutrition. Perhaps it scarcely needed a committee of experts to point out this time-hallowed truth; the poor are always with us. Yet the Report, in its 300 pages, puts the truth more clearly, for those who take the trouble to read it, than it has ever been put before. Here, defined as lucidly as a proposition in Euclid, is one of the great sources of human evil. Half, and perhaps far more than half, the cruelty, horror, and misery that is now being enacted in the world is to be attributed to this cause. One thinks of the indescribable massacres perpetrated on hundreds of thousands of defenceless creatures in the name of Spanish democracy, committed, for the most part, by poor, under-nourished workers, beggars, and peasants—themselves the descendants of generations who had never had enough to eat. One thinks again of the mass hysteria among the nations of Central and Eastern Europe shown by the younger generation who, as a result of the war and the British blockade, suffered from malnutrition in childhood.

Perhaps our own freedom as a people from exhibitions of mass cruelty and hysteria, our kindness and good humour, are entirely to be attributed to the fact that we have always fed well. Our soil and climate, so long as our population kept within bounds, always gave our people plenty of milk, vegetables, fish, fruit, meat, and poultry—the very foods which, according to the Report, best nourish life and supply energy. When our ancestors proudly sang "The Roast Beef of Old England"—

When mighty roast beef was the Englishman's food,
Our soldiers were brave and our courtiers were good—
they were not being as ridiculous as might be rashly supposed. They were merely enunciating a great

scientific truth, now confirmed by a Committee of experts appointed by the League of Nations.

It is, therefore, rather a disquieting thought to be told that, according to one expert, 13·7 per cent. of the population of the United Kingdom is under-nourished, through economic inability to purchase a sufficiently nutritive diet. It is probable that an even greater proportion of our people is inadequately fed, not through poverty but through ignorance. Quantitatively they eat enough, but unfortunately they eat the wrong things. Many popular foods that

the sixteenth and nineteenth centuries in the realms of art and science. In those days, it is worth recalling, we were famed as the best-nourished people in the world. Not only was our food esteemed to be of better quality than that of our neighbours, but—and this may seem incredible to-day—it was better cooked.

All this may seem far-fetched and distasteful to those who believe that the mind transcends the body. Yet how often and painfully, it seems, the body governs the mind—

For there was never yet philosopher
That could endure the toothache
patiently,

and hunger—real hunger, the kind that hurts, tortures slowly, and emaciates—is a worse dissolvent than the toothache. All our palaces of the higher culture and refinement and the inner fortresses of our philosophy come tumbling down when the wolf begins to howl at the door. It is rather a humbling thought. One day we may be walking the earth, seeing and showing our best selves, like the calm, reflective, valiant gentlemen we seem to ourselves to be, and a few days later, deprived of our daily rations, we may, for all we can claim to the contrary, be lost to all the high ideals we professed—a mere hungry body ready to barter the soul for a mess of pottage. And if this be true, how can we justly blame poor fellow-creatures who from childhood have suffered the deadening deprivation of malnutrition? What chance of being even a tolerably respectable and honest citizen, let alone all he might be, has a man who grows up without the food his body craves for its due nourishment?

The Duke of Wellington, who was a shrewd judge of most matters terrestrial and had few illusions about his fellow-men, used to say that all human evil was a matter of digestion. The criminal and the bad citizen were the victims of stomach trouble: that was all. And stomach trouble, like other diseases, was infectious, since its ill-effects might—and probably would—be communicated by its victim to all about him. Mr. H. G. Wells touches on this theory at the beginning of "Mr. Polly." Nobody who has read that engaging book is ever likely to forget that devastating meal with which Mr. Polly himself is introduced to the world—

There had been the cold pork from Sunday, and some nice cold potatoes, and Rashdall's Mixed Pickles, of which he was inordinately fond. He had eaten three gherkins, two onions, a small cauliflower head, and several capers, with every appearance of appetite, and indeed with avidity; and then there had been cold suet pudding to follow, with treacle, and then a nice bit of cheese. It was the pale, hard sort of cheese he liked; red cheese he declared was indigestible. He had also had three big slices of greyish baker's bread, also had drunk the best part of the jugful of beer . . .

At this very moment, for I am writing after lunch, many thousands of human beings all over the world, but principally, one fancies, in this prosperous country, are rising from just such a meal. And what a lot of ill-thoughts will be thought and needlessly unkind words will be spoken as a result.



A VICTIM OF MEDITERRANEAN "PIRACY": THE BRITISH OIL-TANKER "WOODFORD," RECENTLY TORPEDOED AND SUNK (WITH A CONTROL OFFICER ON BOARD) BY AN UNKNOWN SUBMARINE OFF THE SPANISH COAST, LEAVING CONSTANSA HARBOUR, RUMANIA, ON HER FATEFUL VOYAGE.

On September 2 the captain of the S.S. "Woodford," a British oil-tanker bound from Barcelona to Valencia, with 10,000 tons of fuel oil from Rumania, sent out the following wireless message: "Attacked by submarine between Columbretes and the Spanish coast. My second engineer killed and six members of crew injured." The Columbretes are a group of islets sixty miles north-east of Valencia. The ship sank three hours later, taking down with her the body of the engineer, a Greek named Meletius Zofras. Meanwhile, the rest of the crew of thirty-three, mostly Greeks, had taken to the boats and landed at Benicarlo. Survivors describing the attack said that a grey-painted submarine, without distinguishing marks, ordered the "Woodford" to stop. The tanker ran up the non-intervention control flag, to show that she had a control officer on board, but the submarine fired two torpedoes, which both struck her, causing an explosion. The submarine immediately dived and disappeared. The "Woodford" (formerly the "Iolcos") was of 6987 tons, and was built at Sunderland in 1913. A few weeks ago she was acquired from Greek owners by the Finchley Steamship Company, of Bishopsgate, London. Another tanker owned by the same company, the "Romford," was bombed last month off Barcelona. A third, the "Burlington," was captured by one of General Franco's cruisers on September 2.

fill and even extend the stomach—cake, for instance—have a very inadequate nutritive value. Our people, it may be argued, are not getting the energy they need to hold their arduous place in the world and one which was won for them by the superior energies of their forefathers. How great those energies were can be judged by their achievement—that expansion of the English kind, who three centuries ago numbered about five million, into every corner of the world, to say nothing of the triumphs of the English between

SHANGHAI'S ORDEAL: THE INTERNATIONAL SETTLEMENT AFTER BOMBING.



THE TERRIBLE ORDEAL OF THE INTERNATIONAL SETTLEMENT AT SHANGHAI: THE SCENE AFTER A SHELL OR BOMB HAD WRECKED THE GREAT SINCERE STORE.



THE BOMBING TRAGEDY AT THE PALACE HOTEL, SHANGHAI, WHEN THERE WERE HUNDREDS OF CASUALTIES: THE ROOF OF THE BUILDING AFTER IT HAD BEEN HIT.



THE HORROR OF WAR: THE TERRIBLE EFFECT OF BOMBS DROPPED IN THE INTERNATIONAL SETTLEMENT, SHANGHAI—THE BODIES OF DEAD CHINESE REFUGEES COVERING THE GROUND AFTER THE GREAT WORLD AMUSEMENT PARK HAD BEEN HIT.



AFTER THE PALACE AND CATHAY HOTELS HAD BEEN PARTIALLY WRECKED BY BOMBS DROPPED IN ERROR: THE NANKING ROAD LITTERED WITH DÉBRIS, AND A BURNED-OUT CAR—A PHOTOGRAPH TAKEN WHILE A TYPHOON WAS BLOWING UP.



THE EFFECT OF AERIAL BOMBS DROPPED IN THE INTERNATIONAL SETTLEMENT, SHANGHAI: A HOLE BLOWN THROUGH THE ROADWAY INTO THE SEWER BENEATH, NEAR A SPOT WHERE HUNDREDS OF CHINESE WERE KILLED.

The photographs reproduced on this page give some idea of the horror of the ordeal which the inhabitants of the International Settlement at Shanghai have undergone since fighting broke out between the Japanese and Chinese. The worst tragedies occurred as the result of bombs dropped unintentionally on the International

Settlement. A correspondent writing of the bombing of the Great World Amusement Building mentions the total of eight hundred killed. This building was hit when bombs fell on the Avenue Edward VII. on Aug. 14. The high casualties were due, it seems, to Chinese refugees herding together in great numbers in the Settlement.

SHANGHAI IN THE CLOUD OF WAR: THE BLACK PALL OF SMOKE COVERING THE SCENE OF GRIM TRAGEDY.



THE FIRES IN SHANGHAI—A RESULT OF BOMBING AND SHELLING: LOOKING DOWN THE RIVER

It is too early to begin assessing the damage done to Chinese and foreign property by the fighting at Shanghai. The north-eastern part of the International Settlement, known as Yangtzepoo (seen in the background of the above photograph), was visited by a "Times" correspondent towards the end of August. The front line was then a mile outside the district boundaries. The correspondent found that the damage done there was not serious, except

in one case, most of the big mills and factories appearing to be intact. It will be observed, however, from the photograph here reproduced, that very heavy smoke clouds are pouring from Pootung, on the extreme right. This district has been used by the Chinese for concealed artillery and trench-mortar positions, taking the Japanese in the rear, and shooting at their warships in the Whangpoo. The Japanese appear to have shelled and bombed



WHANGPOO, WITH POOTUNG ON THE RIGHT, AND JAPANESE WARSHIPS LYING IN MID-STREAM.

this district very heavily, searching for the Chinese batteries. On September 3 Pootung was shelled for nearly five hours by Japanese warships moored close to Garden Point. Chinese guns answered them and the Japanese Consulate was hit. Adjacent areas of the International Settlement were sprayed with shrapnel, and anti-aircraft shells did some damage. It was stated that the casualties in the International Settlement to the south of Soochow Creek

amounted, on this occasion, to two Chinese killed and thirty-eight persons wounded, including five foreigners. Only one of the shells, fortunately, produced a serious effect. On September 5 the Japanese also spent much time in bombing Chinese artillery positions adjacent to the foreign areas. Fortunately, as we write, there has been no repetition of the appalling tragedies recently caused by bombs dropped by accident in the Settlement.

P.O.S.H. DAYS—AND NOT SO POSH.

BEING AN APPRECIATION OF

"A HUNDRED YEAR HISTORY OF THE P. & O.": By BOYD CABLE.*

(PUBLISHED BY IVOR NICHOLSON AND WATSON.)

TAKING for granted the pioneering and foresight of founders, Courts of Directors and General Managers, most of them astute experts without whom the P. & O. could not have won and held its world-wide reputation, the records of the ships in peace and war, ambitious rivals, struggles for complicated contracts involving the conveyance of mails zealously guarded by solemn, ceremonious Admiralty Agents comforted by the certainty that they



BUILT IN 1829 AND EVENTUALLY OWNED BY THE PENINSULAR STEAM NAVIGATION COMPANY: THE S.S. "WILLIAM FAWCETT," 206 TONS.

The "William Fawcett" was employed on the Madeira run. Details are: "Built 1829; Gross Tonnage 206; Horse-power 60."

From the Painting by Norman Wilkinson, P.R.I.
Reproduced from "A Hundred Year History of the P. & O." by Courtesy of the Publishers.

had behind them (in 1837, for example) "six 9- or 12- pounder guns, 20 muskets, 20 pistols, 30 rounds to each of powder and shot"—all dealt with conscientiously and lucidly by Mr. Boyd Cable, himself, during "a very mixed career," before the mast, and a trimmer, fireman, and greaser in steamships—let me, by way of introducing a book of the week that will become a book of the shelves, strike straight at the heart (or lower) and turn to the creature-comforts aspect of the Line's affairs, the care of the passenger, travelling of necessity or "cruising." And remember that, in the words of the author: "The P. & O. story is the more strange and fascinating, because it is tied up with a side that comes into no other steamship company's history, the problems and difficulties of land communication and 'navigation' by the Overland Route across Egypt—a fantastic mixture of ship management and the carriage by canal, river, and waterless sand desert of passengers and mail, goods, and even coal for the ship's bunkers on the other side of Suez."

The Overland Route—via Suez to India and Australia: "Caravans numbering more than 3000 camels were needed to transport the cargo and mails of a single steamer between Suez and Cairo, but the merchandise carried—indigo, tea, silk, and precious metals—was of a kind and value to make this expensive form of transport practicable," notes the "Britannica." With tourists it was another question, and when the Suez Canal was opened the Company's provision for those proceeding by the Overland Route became practically valueless; while, fearing that the waterway might be obstructed at any time by a sunken vessel, the Post Office would not permit it to transport the mails through the Canal: from 1870 to 1888!

This despite the fact that it had done its utmost. The passage along the Mahmoudieh Canal—dug by two hundred thousand forced labourers, with tools restricted to their hands, peasant hoes, and little baskets—had been speeded up, the rest houses had been enlarged or rebuilt, new and better horse-drawn vehicles had been employed, and other much-needed amenities had become familiar. In which connection, "it is worthy of note that to-day a very large number of the P. & O. passengers cross between Cairo and Suez by the same old desert route, but that now they make this crossing by luxurious motor-cars, which cover the distance in two to three hours, travelling over a well-made road. This gives passengers ample time for sight-seeing in Cairo while the ship goes through the Canal. The old dire necessity and discomfort of the desert crossing is now a mere pleasure jaunt." Compare this with the conditions in 1842.

"In 1842, the P. & O. issued official notices of the time taken in transit of mails and of passengers, to show that there was no longer any risk of passengers being held up in Egypt. The comparative times are worth mention."

"The mails, with relays of donkeys from Alexandria to Cairo and camels across the desert, took an average of

64 hours, steamer to steamer. The Suez steamer had to wait 24 hours, giving passengers 88 hours to reach Suez and catch the steamer."

"Passengers took, from Alexandria to the Nile, 12 hours, including transference of baggage from canal to river steamer. This was before the steamers went to the canal and while relays of tracking horses were stationed at seven points along the canal, making the journey in about 8 to 10 hours—not a bad speed for horse-towed barges, since the 8 hours meant an average of 6 miles an hour over the 48 miles. There were two barges about 60 feet long by 7 wide, one for luggage, the other for passengers, with deck cabins and ladies' room and food and drink provided. Later the steam tug cut the journey down to 6 hours."

"By steamer to Cairo took 18 hours, and 12 hours were allowed there for rest or sight-seeing. Across the desert, with 12 hours for rest and refreshment, took 36 hours. The total time taken to do the 250 miles from sea to sea was therefore 78 hours, allowing a margin of 10 hours before the steamer sailed."

In 1844 the P. & O. had deliberately organised what we call "cruising," and in that year Thackeray, frankly admitting a free passage, gave the Line a remarkable advertisement in "From Cornhill to Cairo." He "made the round with shore excursions to Jerusalem and Cairo and the Pyramids, just as whole shiploads of cruising passengers do to-day"; went, as he put it, on "an

"No more than a day or two's supply of dead meat could be shipped because it would not keep, so that all the rest—as well as a cow or two for milk—had to be carried alive until their turn came for the table. . . . One passenger, during a spell of close and muggy weather, wrote that when he woke in the morning to the crowing of cocks, cackle of geese, bleating of sheep and squealing of pigs, he was inclined to think that he was asleep and dreaming he was on an English farm; but the illusion was soon dispelled, because the worst of dreams could not conjure up the villainous odour which assailed his nostrils from the nearby pig-pens and hen-roosts."

Nor was feeding the only difficulty so far as the Line and its clients were concerned. The traveller was too often accompanied by a prodigious quantity of baggage, one—it is true, following the advice of an outfitter—was responsible for over a hundred articles of clothing alone, including 24 Indian gauze waistcoats (now vests) and 18 nightcaps; voyagers were fretful; some looked too well upon the "charged in the fare" drinks; even Walter Besant travelling by the Mauritius line to the Isle of Reunion, complained that the *Nepaul* rolled atrociously; but, says Mr. Cable, "I gather that he was not a very 'good sailor' and suffered from the effects of a gallant if misguided endeavour to combine hearty meals and strong cigars with a weak stomach. . . . He tells, for example, how, 'in spite of premonitory symptoms of anti-static action,' he went down to dinner 'to partake of the mutton,' but only retained 'a foggy impression' of the conversation." Also, "Besant made plaintive comment on the lack of table napkins—'A man of cleanly habits who has the misfortune to wear a beard is put to serious inconvenience with the soup, to say nothing of the gravy, when the ship rolls.'"

What would he have thought of a Travellers' Book of the 'forties which, dealing with the Overland Route, warned that "any boat supplied at Luxor should be sunk for two to three days under the eyes of the traveller because only this offered a hope of killing or clearing out the vermin—some of which, however, would survive even this drastic treatment, so that the boat should be washed down once or twice a day with strong chloride of lime"?

How would he have stood the heat that gave birth to "Posh"? The tale is that the P. & O. in the Red Sea was responsible for the creation of the slang word "posh." "On the outward passage, the cabins on the port side got the early morning sun, but had the whole day to cool off. The starboard side cabins, however, had the full heat of the westering sun all the afternoon, and were like ovens by bed-time. On the homeward passage, of course, it was reversed, and the port cabins got the worst roasting. High officials and important dignitaries were accordingly given the preference of the cooler cabins to port on the outward and to starboard on the homeward passages; and this 'Port Outward—Starboard Homeward' became shortened down to the initials 'P.O.S.H.', and the favoured passengers were the 'posh' ones." Now all are posh!

In the hundred years' service of a great Line, such things may seem trivial. They are not. Much hard thinking and planning went to the solving of the problems



THE FIRST P. & O. LINER TO REACH THE INDIAN SEAS: THE "HINDOSTAN." The S.S. "Hindostan," 2017 tons, built in 1842, is here seen leaving Southampton in that year to open the Indian Mail Service.

Reproduced from "A Hundred Year History of the P. & O."

excursion in the Mediterranean by which, in the space of a couple of months, as many men and cities were to be seen as Ulysses surveyed and noted in ten years." And, doubtless, the "table" appealed to him: it was very British.

"A sample Bill of Fare is a reminder of the huge meals people ate in those days, and certainly indicates that the hungriest passengers had nothing to complain of. Here is the Bill of Fare from the Provider's Log-book—the Provider being the Purser or Caterer."

"Mulligatawny Soup.—Salt Fish and Egg Sauce.—Roast Haunch of Mutton; Boiled Shoulder and Onion Sauce; Boiled Beef; Roast Fowl; Pillau Ditto; Ham; Haricot Mutton; Curry and Rice."

"For vegetables there were French Beans, Cabbage, Boiled and Baked Potatoes; and for sweets, Damson Tart, Currant Ditto; Rice Pudding, and Currant Fritters."

"Feed the brute" well and satisfyingly was, is, and always must be a primary consideration of any liner company seeking to attract passengers." That is one of the secrets of the P. & O. And very successful it has been. There can be few critics akin to the Rev. Dr. Lang, in 1866, who found the solid foods too *recherché* for his taste!

Had others agreed with him, the "live, provisions" so necessary in the pre-cold-storage, pre-refrigerator, days would have been less embarrassing to "Providers" and those for whom they catered.



THE LIBERATOR IN ENGLAND: THE "RIPON" ARRIVING AT SOUTHAMPTON WITH GENERAL GARIBALDI AND HIS SUITE ON BOARD ON APRIL 3, 1864.

Reproduced from "A Hundred Year History of the P. & O."

they presented to those largely dependent on passenger-traffic. With this aspect Mr. Boyd Cable, need it be said, deals more than adequately and with a virile pen. His book will give pleasure to all who read it, and it is very well that it should have been published on the eve of the celebrations of the P. & O. centenary in this country, in India, in Australia, and in the Far East; for few will carp at the "blurb" on the dust-jacket, though its claim is high: "It is history as history should be: a story of facts far stranger than fiction."

E. H. G.

* "A Hundred Year History of the P. & O.—Peninsular and Oriental Steam Navigation Company." By Boyd Cable. (Ivor Nicholson and Watson, Ltd.; 10s. 6d.)

FISH THAT HAVE ATTACKED SCOTTISH BOATS: TYPICAL BASKING SHARKS.



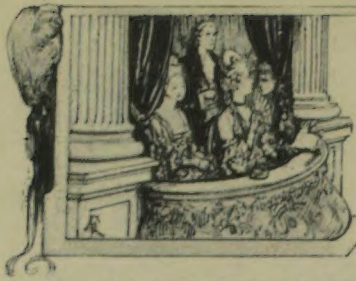
SIMILAR TO THOSE THAT RECENTLY VISITED THE FIRTH OF CLYDE AND ADJACENT WATERS, WHERE TWO FISHING-BOATS WERE ATTACKED, ONE OF THEM BEING UPSET AND THREE OF ITS OCCUPANTS DROWNED: A SHOAL OF BASKING SHARKS—A PHOTOGRAPH FROM THE WELL-KNOWN FILM "MAN OF ARAN."



THE TYPE OF MONSTER THAT LEAPT ON TO A FISHING-BOAT OFF KINTYRE, TWO MEN AND A BOY BEING DROWNED: A BASKING SHARK—A SPECIES USUALLY HARMLESS TO HUMAN BEINGS, AND FEEDING ENTIRELY ON TINY FISH AND INVERTEBRATES, BUT DANGEROUS TO BOATS FROM ITS SIZE AND WEIGHT.

Large shoals of basking sharks, some 30 ft. long and weighing over six tons, recently visited the Firth of Clyde, causing havoc among fishermen's nets. These sharks do not normally attack human beings, but their weight and power make them dangerous to small craft. On September 1 a large one leapt out of the water in Carradale Bay, Kintyre, on to the fishing-boat "Eagle," which was holed and overturned. Three of the five occupants were drowned. On September 4 the fishing-boat "Lady Charlotte" (20 tons) of Campbeltown was charged, off the Fallen Rocks, Arran, by a huge shark, which struck the propeller a glancing

blow. The stern was lifted three feet out of the water. The propeller-shaft was smashed and the engines thrown out of gear. The skipper said that if the shark had struck direct amidships the boat would have been sunk. Basking sharks are so named from their habit of lying motionless, with the dorsal fin and part of the back exposed, as shown in the upper photograph, previously published as a possible explanation of the Loch Ness monster. Having very small teeth, basking sharks feed on tiny fish and invertebrates strained through their gill-rakers. As shown in the lower photograph, the gill-slits almost completely encircle the neck.



The World of the Theatre.

By IVOR BROWN.



PLAYWRIGHTS OF THE TIME.

THE autumn season has so far brought contributions to our theatre from three dramatists—Mr. J. B. Priestley, Mr. John van Druten, and Mr. Keith Winter. Mr. Winter's play, "Old Music" (at the St. James's), is, as its name implies, nothing relevant to our time; it is a capable offering to the favourers of a painted stage on which jarring lovers shall tread their amorous or angry measure with a period grace. Indeed, Mr. Winter, with Messrs. Rex Whistler and G. K. Benda as his decorators, seemed to be rather in the position of Ben Jonson when he was expected to turn out the texts of Court masques for Inigo Jones to play with at vast expense. Jonson, objecting to his hack-work, snarled that "painting and carpentry are the soul of masque." Dresses and furniture surrounding an admirable cast who know how to use them are the essence of this entertainment. Mr. Whistler is a superb ally of the theatre when a "period" play such as "Pride and Prejudice" or "Victoria Regina" demands his services. But I hope he is not going to become so sovereign that authors will knock up "period" plays for him to titivate, as Jonson knocked up his pegs for Inigo's finery.

Neither Mr. Priestley nor Mr. van Druten has written, as far as I can remember, of any age but his own. They are actualists; the kind of glamorous unreality that is deemed acceptable on painted stages does not appeal to them; if they turn sentimental, it is because the people of whom they write are sentimental. (And who on earth does not cosset his emotions occasionally?) Thus Mr. van Druten's "Gertie Maude," at the St. Martin's, is a very quiet study of a rather rackety world. Also it has certain sentimental phases. But Gertie's life, in the smart London musical-comedy world of a quarter of a century ago, was bound to have absurdly sentimental moments. It moved to the more obvious kind of waltz-time. Its food was chocolate, its decoration a silk ribbon. The dramatist is not administering "hokum" who turns on a waltz-tune for people who made their living in the waltz-world. In "Gertie Maude" Mr. van Druten shows himself as actual as ever in his treatment of life, as well as in his appreciation of humorous detail.

Mr. Priestley is Mr. van Druten's senior, but not as a dramatist. Mr. van Druten had his first play acted in the West End in 1924, when he was only twenty-three. Mr. Priestley has really only been working in the theatre for the last six years. But what immensely prolific years they have been! There is nobody writing for our stage who can touch Mr. Priestley for speed and fertility of invention, for variety of theme, and range of interest. Some might echo of him what Ben Jonson wrote of Shakespeare: "Hee was (indeed) honest, and of an open, and free nature; he had an excellent Phantisie: brave notions, and gentle expressions: wherein hee flow'd with that facility, that sometimes it was necessary he should be stop'd: *Sufflaminandus erat*: as Augustus said of Haterius." For Mr. Priestley's "open and free nature" his friends can vouch:

for his "Phantisie" the scope of his enthusiasms and his themes, from music to metaphysics, from Yorkshire to Arizona, from the Nature of Time to the tragedy of distressed areas, is ample evidence; to his facility any book of reference will attest. Between 1931 and 1935 he had written seven major plays, as well as continuing with his novels, journalism, and film-scripts. In the autumn of this year he is having professional productions of three new plays, and after Christmas a three-act piece of his,

of life. The point is that Mr. Priestley, while he is as ready and able as anyone to turn out a good detective story for the stage—e.g., "Laburnum Grove"—does link general ideas to dramatic practice, because he believes that the theatre should be a place for intelligent people surveying their problems and their possible destiny, and not just a painted platform for romantic stories offering escape. The screen can do all that and repeatedly does it. As a dramatist he is an actualist. But, because of a rich "Phantisie," to use the old word, he can approach modern life from all sorts of angles, not only as a metaphysician voyaging strange seas of thought with a confident contempt for the waves, but as an ironist, matching the theory of 1919 with the practice of 1937, and as a sensitive observer of the cross-purposes which may clog family life and ruin the careers of individuals.

Mr. van Druten, author not long ago of "The Distaff Side," has shown himself a subtle and sympathetic interpreter of the women's problems remaining or intensified in a world of altered feminine function and opportunity. In "Time and the Conways," Mr. Priestley also handles the home where the girls outnumber the boys, and his own stage-craft, together with the rendering of his ideas, has produced a first-rate piece of social grouping and of social comment. In this play there are many moving episodes and characters. There is that Conway daughter, very finely played by Miss Molly Rankin, who in 1919 is the visionary of a new social order. (What a time that was for new social orders! There was even a Ministry of Reconstruction with Utopias in every pigeon-hole!)

But she misses her match, turns into a sound, practical school-teacher, succeeds, gains promotion, loses her dreams, and is exactly as happy as such a successful person will be. No less moving is Miss Jean Forbes-Robertson's picture of the would-be authoress of great books who has turned to the routine of reporting: she, too, has lost a dream and found a job, with the appropriate rewards. If this play is partly about Time, it is even more about Truth. Metaphysical in fancy, it is realist in all its attitude to people and things.



"TIME AND THE CONWAYS," THE NEW PRIESTLEY PLAY AT THE DUCHESS: THE UNHAPPY PLIGHT OF THE CONWAY FAMILY IN 1937; WITH MRS CONWAY (BARBARA EVEREST) ABOUT TO SLAP HER RICH SON-IN-LAW, ERNEST BEEVERS (MERVYN JOHNS), WHO HAS NO ILLUSIONS ABOUT HER AND HER DAUGHTERS, AND REFUSES TO LEND THEM MONEY. The other members of the cast seen here are (l. to r.), Hazel (Rosemary Scott), discontented wife of Ernest Beevers; Gerald Thornton (Wilfred Babbage), the solicitor; Alan Conway (Raymond Huntley); Madge, now a sour schoolmistress (Molly Rankin); Robin, now a dissolute motor salesman (Alexander Archdale); Kay, whose literary ambitions have proved hollow (Jean Forbes-Robertson); and Joan, Robin's depressing wife (Helen Horsey).

specially written for amateurs, will be the subject of a nation-wide competition.

There certainly is richness. Inevitably, in such a whirl of production, there may be things which might have been done better, but Mr. Priestley appreciates the fact that the theatre is a hit-or-miss kind of place: it was so in Shakespeare's day and always will be. Too much cogitation may be as bad as too little. What certainly is wrong is to worry over failures: to forget them and proceed is policy. Not that Mr. Priestley has had much taste of failure: still, what taste he has had has not soured or dissuaded him from trying again.

His new play at the Duchess, "Time and the Conways," might have been described by Polonius as tragical-metaphysical. It alludes to that fourth-dimensional Time in which the Future already exists and may be apprehended in our dreams. But the allusion is there rather to introduce a situation than to propound a philosophy. (Those who want that philosophy can find a very readable, though not to me, at least, a wholly persuasive, description of it at the close of Mr. Priestley's last book, "Midnight in the Desert.") The situation is that of the Conways, a middle-class provincial English family, in the great year of release, 1919. The first and third acts reveal the hopes of those days—bliss was it in that dawn to be alive. In the second, the Future, which already exists, is revealed. It is certainly not an encouraging picture for most of the Conways. But what prudent person, aged twenty-one and full of hope, feeling that life goes on for ever, that age is a myth and happiness a fact, would care to have the veil raised upon his fortieth year? Bliss is it in that dawn, because ignorance is bliss.

This is not the opportunity, however, to examine a general philosophy or a specific view

CONWAY OPTIMISM IN 1919: KAY, SURE OF HER FUTURE AS A NOVELIST, RECEIVES A TWENTY-FIRST BIRTHDAY PRESENT FROM ROBIN, THE GALLANT AIRMAN JUST DEMOBILISED.



"CREST OF THE WAVE" AT DRURY LANE: THE IMPOVERISHED DUKE OF CHEVIOT (IVOR NOVELLO) FACES JUNE MAY (DOROTHY DICKSON), THE GREAT FILM-STAR WITH WHOM HE WAS ONCE IN LOVE, WHILE LOOKING FOR WORK AS AN EXTRA AT HOLLYWOOD. "Crest of the Wave" is another great spectacular drama in the Drury Lane tradition. The climax is an intensely realistic train smash, on the stage, in which the heroine is injured. The smash is the result of the machinations of Helen Winter (Ena Burrill), a gangster's daughter, who is also in love with the Duke of Cheviot. Other spectacular scenes include a complete film set, a South American café, and a liner.

GUARDING SPANISH ART TREASURES: SIR FREDERIC KENYON'S INSPECTION.



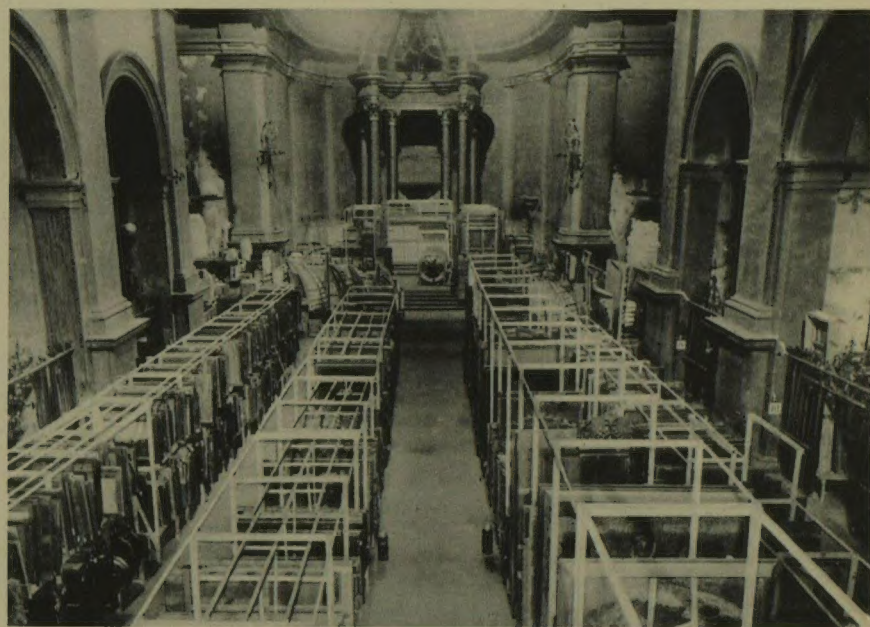
STANDING IN THE WAR-SHATTERED PALACIO DI LIRIA, THE HOME OF THE DUKES OF ALBA, WHICH ONCE HOUSED THE FINEST PRIVATE COLLECTION IN THE CITY: SIR FREDERIC KENYON AND MR. F. G. MANN IN MADRID.



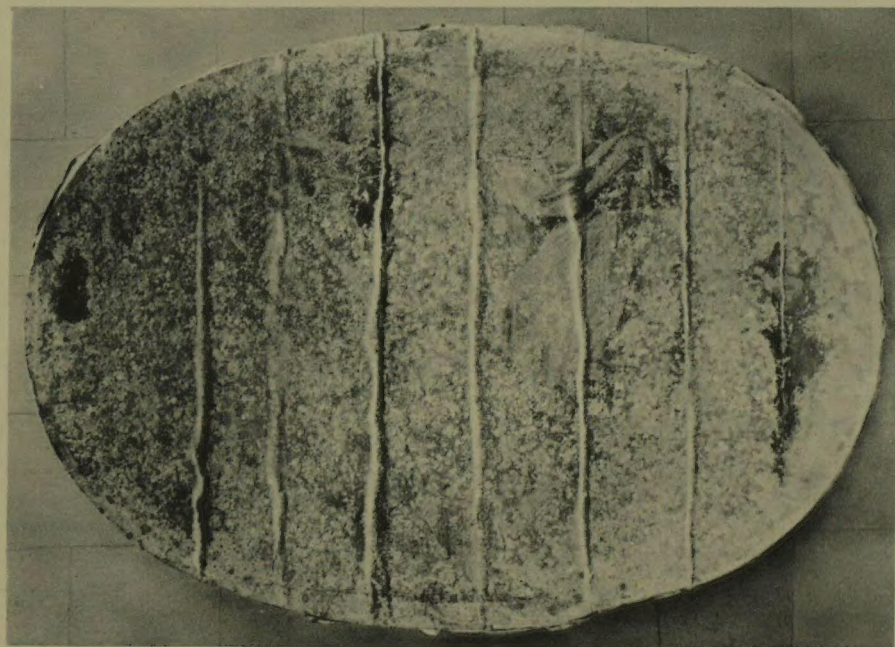
PREPARING SCAFFOLDING TO FORM RACKS TO HOLD CERAMICS AND OTHER VALUABLE OBJECTS: A GALLERY IN THE ARCHÆOLOGICAL MUSEUM AT MADRID BEING CONVERTED INTO A STOREHOUSE FOR NATIONAL TREASURES MOVED FROM DANGER POINTS.



BRITISH ART AUTHORITIES ON A VISIT OF INSPECTION IN SPAIN: SIR F. KENYON (EXTREME RIGHT) AND MR. F. G. MANN, WITH SEÑOR PEREZ RUBIO (SECOND FROM RIGHT), PRESIDENT, JUNTA DEL TESORO ARTÍSTICO NACIONAL, BESIDE A VELASQUEZ—"LAS MENINAS."



THE MAIN REPOSITORY FOR ART TREASURES IN CATALONIA: THE CHURCH AT OLOT, A TOWN FAR UP TOWARDS THE PYRENEES, TAKEN BY THE CATALAN GOVERNMENT TO HOUSE THE CONTENTS OF THE MUSEUM OF BARCELONA.



FOUND TO BE COVERED WITH MILDEW: AN EL GRECO FROM ILLESCAS—ONE OF FIVE PICTURES WHICH WERE PLACED FOR SAFETY IN THE VAULTS OF THE BANK OF SPAIN AT MADRID.



WITH THE MILDEW REMOVED: THE SAME PICTURE AS SEEN ON THE LEFT REVEALED AS EL GRECO'S "CORONATION OF THE VIRGIN" WHEN CLEANED BY THE COMMISSION FOR THE PROTECTION OF NATIONAL ART TREASURES.

Considerable concern has been expressed by art-lovers in this country over the safety and preservation of the art treasures in Spain. In a letter to "The Times" on July 20 Sir Frederic Kenyon, a former Director and Chief Librarian of the British Museum and President of the Society of Antiquaries, wrote: "Is there any reason why the Spanish Republican Government should not inform the world what measures they have taken to ensure the safety of the treasures for which they are responsible—treasures which are part of the world's heritage as well as Spain's?" The Spanish Ambassador then invited him, on behalf of the Government, to visit Spain to see for himself the measures adopted to preserve the artistic wealth of the nation. The invitation was accepted, and, accompanied by Mr. F. G. Mann, Keeper of the Wallace Collection, Sir Frederic Kenyon spent nine days in Catalonia, Valencia, and Madrid carrying out a thorough inspection. In a report on this visit he states:

"We saw works of art that had been destroyed, and others that had been preserved. There was no attempt to conceal the fact that there had been much destruction (especially in the churches) in the early days of the troubles; on the other hand, it was very evident that subsequently a surprising amount of work has been done to protect the historic treasures of the nation from the dangers of war, for which those who have been concerned in the work deserve the fullest credit." About five hundred pictures from the Prado have been taken to Valencia, where they have been placed in the Torres de Serranos, which have been strengthened with concrete and earth. The packing has been most carefully done and the cases are being fireproofed. The vaults of the Bank of Spain in Madrid were used at first as a refuge, but the humidity induced mildew and the pictures were removed; those which were damaged, including El Greco's "Coronation of the Virgin," being repaired.

BOOKS OF THE DAY.

IN a year that has seen so much royal ceremonial, and also the centenary of Queen Victoria's accession, there should be no lack of readers for a book that affords intimate glimpses of that Queen and her entourage, towards the end of her reign, from an unusual angle. Many people who have been in the royal service, in one capacity or another, before and since the days of Fanny Burney, have chronicled their experiences in or around the Court circle, but I do not know of any such youthful and joyous observations as those recorded in "THE CHILDREN OF THE GARTER." Being the Memoirs of a Windsor Castle Choir-boy, during the last years of Queen Victoria. By Russell Thorndike. With twenty-four illustrations. (Rich and Cowan; 16s.).

The boyish atmosphere pervading this delightful book, which covers six years of the author's early life, appears at once in his description of the original manuscript whereon the story is based, with amplifications from memory. "On the top shelf of my bookcase," he writes, "stands a very dilapidated volume. . . . Its cryptic title is misleading, and not at all high-sounding—STAMPS. swors. There are no stamps in it now. . . . Discarded by the stamps, it became a schoolboy's diary, which describes, in reasonably good handwriting, though not

The funeral note thus sounded at the end of Mr. Thorndike's book is by no means typical of its general spirit, which is light-hearted and humorous. There are many amusing stories about schoolboy pranks, hoaxes concerning Windsor ghosts, and the idiosyncrasies of Church dignitaries, such as Dean Farrar and Canon Dalton, and various other celebrities, including Irving, Sullivan, and the presiding genius of the Windsor choir, Sir Walter Parratt, Master of the Queen's Music. One such anecdote describes an open-air service in the private Park, which the Queen had lent for an agricultural show. "The Dean of Windsor officiated, and very aptly chose for the text of his address: 'All the beasts of the forest are mine, and so are the cattle upon a thousand hills.' Evidently being delighted with so distinguished a cleric mentioning them, all the cows in a shed hard by began to moo, so that the Dean had to speak very loudly. At the end of the sermon, when we sang another hymn, not only these same cows but every imaginable kind of beast gave full tongue, and the louder we sang the louder grew the lowing, bleating, and crowing."

Another amusing incident concerns Sir Arthur Sullivan, who was very popular with the choir boys. On one occasion Thorndike had been deputed to escort him to St. George's Chapel at a certain time, for a rehearsal of

his new anthem, and the sequel is thus described: "He asked what I thought of his special anthem, and I said I liked it very much, especially as one bit in it reminded me of 'The Yeomen of the Guard.' 'Good gracious!' he said; 'you don't think the old Lady will think that I lifted it from a comic opera? I should be beheaded.' As he

drive from New York

to Los Angeles, and a day and a night flight eastward again." He spent about a month on each coast, and during that time, in other trips by car, rail or aeroplane, brought his total mileage up to nearly 11,000. It was, as he says, a bewildering experience, and the jotting down of his impressions each night proved a strenuous task. The resultant journal must form a striking contrast, in manner and matter, to the Diary of his immortal namesake.

In this connection, by the way, Lord Cottenham gives some interesting information regarding his family name. At Montreal, from which city he travelled to New York by train, he astonished a Customs official by telling him that there are seventeen ways of spelling it, and "tried half-heartedly to contradict the usual ridiculous pronunciation, 'Peeps.'" In a footnote he adds: "Samuel Pepys, the diarist, a younger son of a younger son of a younger son of the Cottenham branch of the family, who died childless, may, of course, have pronounced his name 'Peeps.' But if so it would be hard to say why, for in the earliest known writing it is spelt 'Pepis,' and the French form of the name is 'Pepy'; and presumably he knew how his immediate forebears spelt their name even if he remained in ignorance of the French connection. The accepted spelling of the name 'Pepys' was adopted generally about the end of the seventeenth century, though it occurs many years before that time. The main line of the family pronounce it 'Peppis': which is correct." So now we know!

Despite a certain prolixity (it is not until page 73, for instance, that the narrative actually reaches the United States), Lord Cottenham's American impressions are well worth reading. He emphasises their rapid and cursory character, but hopes that his pages "may afford my English friends a passing glimpse of some aspects of America, and my American friends a revelation of the effect of their inspiring land upon at least this stranger. . . . Next to any place in the British Commonwealth, I shall always regard America now as my second home." His book should do much to promote Anglo-American friendship, a subject regarding which he recalls a conversation with some friends in California. "All were agreed," he writes, "as were all thinking people I met in America,



"LIKE A PIECE OF LIVING IVORY": A REMARKABLE WHITE COBRA SEEN BY A CORRESPONDENT IN A SNAKE-DEALER'S SHOP IN BANGKOK.

A correspondent took these photographs of a remarkable four-foot-long white cobra which he discovered in a snake-dealer's shop in Bangkok. After likening it to "a piece of living ivory," he writes: "The solid steel-wire cage with thick glass all around and the dark shop did not give good opportunities for 'shooting.' The shopkeeper carried it out on the pavement, and I succeeded in taking the snapshots. I was told that the Zoo in Copenhagen had offered to buy the cobra. The purchase failed, however, on the question of transportation. No airplane company would undertake the carriage of a highly poisonous snake, and other means were regarded as too slow for this costly and singular specimen, which by this time perhaps has been served and eaten as a very special snake-dish." The resemblance to ivory suggests that the snake was not a true albino, but an example of partial albinism with a tinge of yellow pigment—a condition which is commoner in snakes than complete albinism and much more beautiful. The only other example of a cobra of this type known at the London Zoo is a specimen caught in Delhi in 1926. In the winter of that year a traveller walked into the Zoo reptile house and startled the staff by producing the deadly reptile from around his waist, where he had coiled it for warmth! It was ivory white, with pinkish amber eyes and the "spectacle" mark on the hood tinted the palest lemon colour. The snake thrived for more than a year before it was killed by a black cobra with which it shared a den.



always with correct spelling, many events, both public and private, that occurred at Windsor, Osborne, and Balmoral." Besides extracts from the diary, the book contains letters written home by the young chorister and childhood recollections of his sister Sybil (the famous actress), who also contributes a reminiscent preface. Their father was Vicar of St. Margaret's, Rochester, in the days of Dean Hole, who once bestowed a five-shilling piece (a "cartwheel," he called it) on Russell Thorndike, then aged something under five, for an irreverent rhyme which the precocious poet had written on that famous clerical humorist's gardening proclivities.

It was through the late Archbishop Davidson, at that time Bishop of Rochester, and his wife, that Russell obtained the appointment to the choir of St. George's Chapel at Windsor. Among his friends at the choir school was John Bigge, son of Sir Arthur Bigge (afterwards Lord Stamfordham), and it was through that friendship that he went on visits to Osborne and Balmoral and came to know many members of the Royal Family, including Princess Ena, now the exiled Queen of Spain. Queen Victoria herself, of course, he saw frequently at close quarters, during Chapel services and elsewhere, and he retails several fresh and entertaining anecdotes about her. At her funeral in St. George's he sang a solo part in the anthem, and he was present at the final burial service at Frogmore. "We had loved her personally," he concludes, "as millions had loved her impersonally. We loved her for what she was. Millions loved her for all she stood for. But I think none loved her more than did her Children of the Garter."

went on talking about plays and actors, I forgot about the time till I suddenly realised that we were already long behind. Sir Arthur said he was glad we had forgotten the clock, as he was enjoying his cigar. We left the house and hurried along to the North Door. As I stood aside for the great man to enter, I saw, to my horror, that the cigar was still in his mouth. I seized his arm and drew him back. He looked astonished, as well he might, but I explained by saying that there were all sorts of queer customs at Windsor, and one was that people were not supposed to smoke cigars in the Nave of St. George's. He immediately threw his cigar away. Afterwards the Dean told me what he had said about the incident. 'A very tactful boy, that Thomey. Told me I mustn't smoke a cigar in the Nave, conveying that a pipe or a cigarette might be tolerated in the Choir, but not a cigar in the Nave.' It was fortunate that I had noticed this piece of absent-mindedness on his part, because as we entered the North Door we saw not only the Choir, all ready for rehearsal, but also the Queen and Royal Family already seated to hear the Anthem. 'You've saved my life, boy,' he whispered as he hurried forward to Sir Walter, who presented him to the Queen."

Very different ingredients compose a slice of autobiography—not six years from the Victorian past, but ten weeks from the neo-Georgian present—containing the tale of a remarkable journey by car and aeroplane on the other side of the Atlantic, told in "MINE HOST, AMERICA." By Mark Pepys, sixth Earl of Cottenham. With numerous illustrations (Collins; 16s.). The two main parts of the author's journey in the States were "a racking eight-day

that this is inevitably the greatest power for good in the world."

Although he does not pretend, after a ten weeks' trip, "to air fixed theories of the political situation," he quotes some noteworthy remarks by American acquaintances revealing prevalent views concerning such questions as Fascism, Nazism, and Communism, Abyssinia, and the League of Nations. He found that intelligent Americans, who admire efficiency and order, were keenly interested in Italy and Germany, without in the least desiring a similar régime in their own country. On the other hand, the Soviet "experiment" remained suspect, and the records of the American Relief Administration in Russia were not forgotten. It was recalled "that something like 20,000,000 Russians died by violence, starvation or disease during the Revolution, and that a million or two kulaks have since been 'liquidated.'" Significant, again, was a talk with an American in San Francisco about the League of Nations. The author said: "Dammit, your fellow, Woodrow Wilson, started this and afterwards you backed out. If you'd stayed, you might have brought a new outlook to it." To which the American's reply was: "The hell we would! The nation wasn't behind Wilson then and it's still less behind those ideas now. We like you, but we're dead against a tie-up with Europe." Whereon the author adds: "A true conversation and representative, I discovered, of a widely held opinion in the States."

Lord Cottenham is an enthusiastic advocate of flying, and he found America "probably the most air-minded

[Continued on page 460.]

BERKELEY SQUARE UNDER THE HOUSE-BREAKER—BY MUIRHEAD BONE.

FROM THE DRAWINGS BY SIR MUIRHEAD BONE. (ARTIST'S COPYRIGHT STRICTLY RESERVED.)



BY DAY: DEMOLISHING HISTORIC OLD HOUSES ON THE CORNER OF BERKELEY SQUARE AND BRUTON STREET TO MAKE WAY FOR A HUGE NEW OFFICE BUILDING: THE END OF STRATHMORE HOUSE, IN BRUTON STREET, IN WHICH PRINCESS ELIZABETH WAS BORN.



"MIDNIGHT IN BERKELEY SQUARE": A MUIRHEAD BONE DRAWING OF THE DEMOLITIONS ON THE BRUTON STREET CORNER, IN A YET MORE ADVANCED STAGE.

Twenty of the best-known houses in Mayfair are being pulled down on the east side of Berkeley Square to make way for a giant office building, Berkeley Square House, which will cover 400 feet of Berkeley Square and 250 feet of

Bruton Street. In our issue of July 31, we gave a Muirhead Bone drawing of some of the historic houses in Berkeley Square before demolition began; and here we show the work of demolition practically completed.

THE SUN'S UNKNOWN "HALO" REVEALED BY HIGH-ALTITUDE PHOTOGRAPHS:

HOW THE GLOBULAR CORONA WAS MADE VISIBLE WHEN
AN ECLIPSE WAS FILMED 25,000 FT. UP, ABOVE PERU.

By WILLIAM H. BARTON, JR., Associate Curator, Hayden Planetarium, American Museum of Natural History, New York. (See photographs on opposite page.)

The greatest interest was evoked among astronomers throughout the world by the announcement that high-altitude photographs taken during the total solar eclipse of June 8 proved conclusively that the sun was surrounded by a globular atmosphere, or envelope, more than 1,000,000 miles deep. This discovery opens up a number of interesting possibilities. It may lead to a new interpretation of sun-spots, of which comparatively little is known; it may alter calculations as to the age of the sun; and it may have important bearings on Einstein's theory of relativity, which was tested at a solar eclipse in 1919. We give here an article by Professor Barton, of the American Museum of Natural History, describing how the photographs were obtained; and, on the opposite page, two photographs, one showing the solar corona as hitherto known, and the other the new globular "halo."

THE solar corona is still one of the major mysteries of astronomy. This pearly halo surrounding the sun can be studied effectively only at the time of total solar eclipses, when the moon blots out the rest of the bright solar disc. Only then can we see the faint corona, which is otherwise drowned out by the bright sky light. We have studied the corona for many years. We find that the corona fluctuates in intensity and in form from eclipse to eclipse.

From a Pan-American Grace flying-boat, 25,000 feet above the Pacific Ocean, Major Albert W. Stevens, of the United States Army Air Corps, made photographs of the June 8 eclipse of the sun, showing a new type of solar corona. Major Stevens was working as a member of the Hayden Planetarium-Grace Eclipse Expedition. He was so far above the dust and moisture of the lower atmosphere that the scattered light from the sky was a minimum. Generally, at lower altitudes, the diffused light is so bright that the sky background is fogged, and obscures such delicate details as these air-views reveal. Harlow W. Shapley and Donald H. Menzel, professors at Harvard College Observatory, first studied this "glow image" on these substratosphere pictures.

Major Stevens, the famous stratosphere flyer, described the taking of these remarkable pictures as follows: "These photographs were made from a 14-passenger transport plane made available by the Pan-American Grace Airways, at Lima, Peru. The plane was piloted by Captain Disher and co-pilot Captain Gray. The plane had been stripped of seats and other removable fixtures to lighten the weight, and certain windows had been removed to permit the making of photographs. Fairchild cameras and Eastman films were used. The airplane was flown at right angles to the path of the approaching shadow. It covered approximately ten miles in the three minutes and twenty seconds of totality. The speed of the airplane itself did not matter, because of the great distances of the moon and the sun. Theoretically, if it were not for

problems of vibration, it would be possible to make time exposures from such an airplane of objects so far away."

The true nature of the pearly-grey light that surrounds the eclipsed sun is still shrouded in mystery, but this new observation is another link in the chain of knowledge of our day star. It has been known for many years that the shape of the corona changed with the number of spots on the sun. These in turn vary in an eleven-year cycle. When there are many sun-spots, as at present, the corona is somewhat uniform in depth around the sun and has a spiked edge. When the spots are few in number, the streamers from the equatorial belt are long, and from the polar region short. From these new considerations we must now imagine these shapes as representing differences in the excited region of the globular, and uniform, atmosphere a million or more miles in depth. An analogy that might illustrate the phenomenon may be drawn from another solar effect. The same sun-spots that are so closely allied to the coronal shape excite our own atmosphere to produce the *aurora borealis*, or northern lights. Perhaps this changeable halo is of the same nature and the glow image is the real atmosphere of the sun.

The globular phenomenon appears faintly on plates made at Cerro de Pasco, Peru, by the author,

of the corona lies in the peculiarity of the human eye, a peculiarity that is also shared in part by the photographic plate. The eye is very sensitive to sudden and sharp changes of intensity like those that appear in the coronal streamers. It does not appreciate the fact that there really is a large and rapid falling off of intensity of the corona as we go outward from the sun. This rapid decrease in intensity is not perceived, because there are no sharp breaks in it like those caused by the edges of the coronal streamers, even though the streamers themselves are but little brighter than the general coronal background. It becomes immediately evident as we are looking at Major Stevens's photographs that the corona is really an extensive globular atmosphere, blanketing the entire sun. But there has been considerable argument in astronomical circles about this reality and the true nature of the phenomenon. But Major Stevens's photographs now settle that argument. We owe to Major Stevens a new appreciation of the true coronal structure. We had not realised before just what the relationship of corona and streamers was. The corona is thus an atmosphere which thins out at high levels like the atmosphere of the earth. I'm not inferring that the corona is air as a certain news service reported me as saying. The corona streamers are simply brighter portions of the globular atmosphere and stand out against the background as do the rays from the rising sun shining through the bank of clouds."

What does this discovery mean to the "man in the street"? The best way I can answer this question

is to point out that, after all, the sun is the most important factor in human life—as a matter of fact, in any kind of life here on earth. The sun gives us food, light, heat and health, and it stands to reason that the more we know about the sun, the better it is for us. Don't forget that the discovery of helium here on earth came as a result of a discovery of helium among the elements in the sun, and that is why studies of the sun are very important.

Before the advent of photography, records of the shape and size of the corona could be made only by artists. Eclipses are so short and so scattered over the earth, that no one can "learn" to paint or draw them. The average length of a total eclipse is about two minutes (this one was about three where Major Stevens flew). They occur about every

alternate year, or, on the average, two every five years. In an observer's lifetime one could have no more than an hour available for corona study. To accomplish that would require travelling all over the globe, chasing the elusive moon shadow. Bad weather would reduce the chances of even an hour's study time. Is it any wonder, then, that we know so little of this weird and startling spectacle? Each eclipse adds some new fact or some new technique to solar study.

It may mean something to future ecliptic observers. The next major solar spectacle will be staged in South Africa on Oct. 1, 1940. By that time development in flying should make it possible to top Major Stevens's mark by another five or ten thousand feet. Parallel with airplane improvement will come new photographic equipment, faster lenses, greater use of ultra-violet light, more sensitive film and more clever studio technique. This new phase of eclipse study will not replace valuable work on the ground where long-focus cameras can take time exposures. Sub-stratosphere study is a new tool, and with it a new attack can be made on an old problem. There really is something new under the sun.



PHOTOGRAPHER OF THE HITHERTO UNSUSPECTED GLOBULAR CORONA, OR "HALO," ROUND THE SUN, IN A FILM TAKEN AT A HEIGHT OF 25,000 FEET: MAJOR A. W. STEVENS, THE AMERICAN STRATOSPHERE BALLOONIST, WITH HIS CAMERA IN POSITION IN THE AIR-LINER, FOR RECORDING THE ECLIPSE.

Major A. W. Stevens, of the U.S. Army Air Corps, is famous for the balloon ascent he made into the stratosphere, with Captain Anderson, in 1935. They reached the record height of 74,000 feet. Here he is seen with the cine-camera mounted in the air-liner, ready for filming the solar eclipse on June 8 in the clear upper air. He was working as a member of the Hayden Planetarium-Grace Eclipse Expedition.

with the Hayden Planetarium Expedition. Others made at Moro by Mr. Dana Bailey display it plainly. Doctor Menzel reports that their observer in Peru also photographed it. Swarthmore College finds traces of it on the 1926 corona plates, and Harvard, now that it is pointed out, discovers it on the pictures taken in Siberia last year. Exhaustive tests were made to determine whether it might not be due to some atmospheric peculiarity, or even to instrumental difficulties. To quote Dr. Menzel, "It was not, for example, a halo caused by ice crystals in our own atmosphere. These results showed that the real corona is globular in form and that the streamers are secondary phenomena. The sun is not built like a hedgehog, with corona quills sticking out in all directions. It is, if you'll pardon the rather far-fetched analogy, a hedgehog swimming in a fish-globe. The water surrounding the quills is the fundamental corona. The quills are secondary and they are the streamers."

This Harvard scientist, a seasoned student of the sun, calls our attention to another factor in the problem. He says: "One of the reasons that astronomers have failed to appreciate entirely the true form

THE SUN'S "HALO" REVEALED FOR THE FIRST TIME: A GLOBULAR CORONA.

PHOTOGRAPHS REPRODUCED BY COURTESY OF THE HAYDEN PLANETARIUM - GRACE ECLIPSE EXPEDITION.



THE SOLAR CORONA AS IT WAS KNOWN TO ASTRONOMERS BEFORE HIGH-ALTITUDE PHOTOGRAPHS, TAKEN DURING THE ECLIPSE IN JUNE, REVEALED THE EXISTENCE OF THE MORE EXTENSIVE GLOBULAR CORONA, OR "HALO": AN ORDINARY ENLARGEMENT MADE BY PASSING LIGHT THROUGH A NEGATIVE TAKEN BY MAJOR STEVENS; SHOWING THE CHARACTERISTIC CORONAL STREAMERS.

THE discovery of a great new "halo," or globular corona, extending beyond the solar corona of streamers already known to science, raises some interesting astronomical possibilities. In the first place, the discovery may lead to a new interpretation of sun-spots. As Professor Barton points out in his article on the opposite page, sun-spots excite our own atmosphere to produce the *aurora borealis*. It has also been suggested that sun-spots affect terrestrial weather in various ways. Secondly, calculations as to the age of the sun may be profoundly affected, by the possibility that this newly-discovered "halo" has a cooling effect on the heat of the sun, upon which so many premises have been based. Thirdly, there is the possibility of Einstein's theory of relativity being affected. In 1919, during an eclipse, British expeditions photographed the sun and the surrounding fixed stars. When the plates were measured they confirmed the effect that Einstein had predicted, thereby establishing his theory. But Einstein and the observers did not know of the existence of this huge solar "halo." Of what is it composed? And to what extent does it deflect light? Astronomers will eagerly await the eclipse of 1940, when, doubtless, great efforts will be made to get further photographic evidence of this phenomenon.



THE GLOBULAR CORONA, OR "HALO," ROUND THE SUN REVEALED FOR THE FIRST TIME: AN IMAGE TAKEN BY REFLECTED LIGHT FROM ONE OF THE NEGATIVES MAJOR STEVENS OBTAINED AT 25,000 FT., SHOWING THE GLOBULAR CORONA—WHICH IS OVER A MILLION MILES DEEP—EXTENDING BEYOND THE VISIBLE CORONA AND STREAMERS.

ATHENS TWO THOUSAND YEARS BEFORE PERICLES:

EVIDENCE OF NEOLITHIC AND OTHER EARLY SETTLEMENTS FOUND IN THE AGORA EXCAVATIONS, AND AN "UNKNOWN" TEMPLE OF ARES.

By THEODORE LESLIE SHEAR, Professor of Classical Archaeology, Princeton University; Field Director, American School of Classical Studies at Athens; Director of the Agora Excavations. (See Illustrations on the succeeding pages.)

THE seventh campaign of the excavations in the Athenian Agora conducted by the American School of Classical Studies at Athens has just been completed. The greater part of the twenty acres included within the boundaries of the American Zone has now been cleared,

with two holes in the rim of the vase (Fig. 12; see succeeding pages). Another vase, of polished red ware, has holes in the side handles and corresponding holes in the base (Fig. 13). In both cases the holes evidently served for the passage of withes that held the lids in place.

Some pots of coarse ware illustrate the Early Helladic period (Fig. 14), and the Middle Helladic is represented by several fine specimens. One of these is a matt-painted jug with bridged spout and two horizontal handles (Fig. 15). Its shape reflects Cretan or Island influence. It is decorated at the top below the rim with a narrow band of crosses, below which is a broader band with a running spiral design. From this band painted stripes extend down to the base. Another matt-painted vase is a high two-handled jug which had been mended with lead clamps in several places (Fig. 16). A triple band is painted around the shoulder, from which slender inverted triangles are suspended. Traces of prehistoric habitation had previously been noted on the south and the north-east slopes of the Acropolis, which, in connection with the great amount of new material, prove that an extensive settlement was clustered around the citadel at this remote period.

Many fine vases of various later epochs were secured in the course of the season. A burial of the Proto-geometric age (c. 1000 B.C.) yielded a vase of a type characteristic of its period (Fig. 17). This is a two-handled goblet of polished black ware that is simply decorated with a narrow band of zigzags set between horizontal stripes. The Proto-Attic period (seventh century B.C.) is represented by a pitcher with a curious type of decoration (Fig. 18). The surface of the vase is divided into panels

century, one piece, though but a fragment, is of special interest. On this vase was represented the scene of the Judgment of Paris, of which three figures have been preserved (Fig. 21), done in fine technique and to be dated about 470 B.C. On the right of the group Paris sits in a nonchalant attitude on a rock beneath a tree. He has a chlamys thrown over his left shoulder and he wears high-laced boots. His petasos, tied by a ribbon around the neck, hangs down on his back. He rests his right elbow on the right knee, with the hand supporting his chin, so that he gives the appearance of being in a reflective mood. In front of him stands a bearded Hermes, who holds the caduceus in his left hand and, with the right hand extended, introduces the goddesses, the first of whom is Hera. She holds a sceptre in her left hand and has rested the right hand on her hip. A veil is thrown over her head, which is encircled by a diadem. Fragments of this same vase, with part of a fourth figure, probably Athena, had been found previously in the excavations.

Two vases of the Roman age are curious and interesting rather than beautiful. One of these is a plastic cenochœ in the shape of a child's head (Fig. 4; see opposite page) that was found in a well with contents of the third century A.D. Long locks hang down over the forehead, on the front of which a circle is painted. Traces of paint are also visible on lips, ears, eyes, and on a necklace that encircles the neck. The second vase, also a pitcher in shape (Fig. 7), came from a well which produced much pottery of the first and second centuries A.D. It is made of red ware with a well-finished surface and is decorated with three large grotesque figures that were made separately and applied to its body. The figure in front is a skeleton, and on each side is a dæmon, the two dæmons being from the same mould.

The discoveries in the field of sculpture belong mostly to the Roman age, since Sulla aimed to destroy or carry away whatever existed in Athens at the time of his pillage (86 B.C.). Some earlier pieces, however, have survived, rejected by the conqueror, perhaps, because of injuries suffered during the devastation, and among these I am inclined to place a handsome head of a woman (Fig. 3), which was found in the well from which came the vase with the dæmons. The softness of the features recalls the

and it is estimated that the small remaining area can be excavated in the next three years. The work of the present season has been as fruitful as in the preceding years, of which the results have been published annually in *The Illustrated London News*. Important topographical and historical information has been secured this year.

The chief discovery from the point of view of topography is a large Doric temple that is located at the northern end of the excavated area, lying north-west of the Odeion and south of the Altar of the Twelve Gods. The temple is nearly as large as the "Theseion," measuring about 119 feet long by 55 feet wide, and, like that temple, had six columns on the ends and thirteen on the sides, with an average intercolumniation of about nine feet. This information is provided by remaining pieces of the superstructure, which also prove, by their style, that the temple was constructed perhaps in the third quarter of the fifth century. There is also evidence for reconstruction in the early Roman period.

The unexpected discovery of this large temple, of which the site is marked on the picture of the area in Fig. 2 (on this page), clarifies the description of the Agora given by Pausanias. The only temple in this part of the area that has not been accounted for by the excavations is the temple of Ares. It had been supposed that this must lie near the Areopagus, but such a location does not accord with the statement of Pausanias that the temple was near the statues of the Tyrannicides, for we know that they stood opposite the Metroon. From the Tyrannicides, Pausanias passes to the Odeion, which he says is near the Enneakronos. The site now ascertained for the temple agrees perfectly with the description of Pausanias, and it is evident that, after noting the buildings on the west side of the street, he retraced his steps and described in succession the buildings on its east side. The new temple can, therefore, be safely identified as the temple of Ares.

Another discovery of topographical interest is that of a monumental stairway, about thirty feet wide, extending up the steep north-west slope to the entrance of the Acropolis. Such a stair appears on a view of the Acropolis used on Athenian Imperial coins, but it has been interpreted as the front stair represented in altered position by a convention of the die-cutter in order to fit his limited space. The new evidence proves the existence of the great side stair.

The investigation of the north-west slope of the Acropolis produced significant information in regard to the early history of the site. Everywhere on the slope traces were revealed of a large settlement in very early times, the late Neolithic (c. 3000 B.C.), the Early Helladic (c. 2500 B.C.), the Middle Helladic (c. 1800 B.C.) periods. Remains of house-walls were not preserved, but numerous complete vases and many baskets of sherds were secured from pits and from shallow wells. The vases are of an excellent fabric, the late Neolithic pieces being handsomely burnished on the outside. One of them is black and has two small lug handles that are pierced by holes which are in line



2. THE MOST IMPORTANT "FIND" OF THE SEASON'S EXCAVATIONS IN THE AGORA: THE SITE OF THE LARGE DORIC TEMPLE, SACRED TO ARES (INDICATED BY BLACK LINE), DISCOVERED QUITE UNEXPECTEDLY.

The site of the newly-discovered Temple of Ares can be made to agree closely with the famous description of Athens given by Pausanias, who travelled in Greece in the second century A.D. The site of the Tholos is seen in the upper right-hand corner. This was a round chamber in which the Prytanes (Presidents of the Council) dined. Near it are the remains of the Metroon, the Temple of the Mother of the Gods, used in later times as a depository for State archives.

by broad vertical stripes painted in dark brown on the buff ground. An amphora of "Tyrrhenian" shape is painted on the central panel. This is the type of vase used by the Athenians for the export of olive oil, the most important commercial product of the city, and it therefore came to be regarded as a sort of heraldic emblem of Athens and was so used by Solon when he issued his silver coins.

The class of black-figured pottery of the sixth century may be illustrated by a circular stand that is preserved almost complete (Figs. 19 and 20). It is decorated with a continuous frieze of figures. A woman, who is possibly Artemis, is stepping into a chariot drawn by four horses. In front of the horses stands a man holding a lyre (Apollo), behind whom is a palm-tree with a deer at its base. Letters that are apparently without meaning are painted above the backs of the horses and between and in front of their legs. Among the vases of the Attic red-figured style of the fifth

common type of the portrayal of Aphrodite. The style is that of the late Praxitelean period. Another head of Aphrodite, of small size, is notable for its perfect state of preservation (Fig. 1, on this page). The placid features are framed by wavy locks of hair, brushed back on each side from a central parting and bound in place by a fillet. This is a pleasing work in the style of the fourth century B.C., but, on the evidence of its technique and of the type of objects in the cistern from which it came, it was probably made in the Augustan period.

Since the sanctuary of Aphrodite and Eros is located in the vicinity of the excavations, it was not surprising to find a statue of Eros. He is represented as a sleeping boy, with chubby face and pouting lips (Fig. 8; see opposite page). His right arm is folded across the chest, with the hand resting on the left shoulder; the left arm hung along the left side of the body, to which it was attached in two

(Continued on page 460.)

FOUND IN THE ATHENIAN AGORA : NOTABLE SCULPTURE; AND CHILDREN'S TOYS, INCLUDING A RATTLE.

FIG. 7 REPRODUCED FROM A WATER-COLOUR BY PIET DE JONG.



3. A NOTABLE DISCOVERY MADE BY THE AMERICAN SCHOOL DURING THEIR LAST SEASON'S EXCAVATIONS IN THE AGORA AT ATHENS: A HEAD WHICH MAY DATE FROM BEFORE ROMAN TIMES.



4. A RELIC OF THE ROMAN PERIOD: A PLASTIC ENOCHOE, IN THE SHAPE OF A CHILD'S HEAD, FOUND IN A WELL WITH THIRD-CENTURY OBJECTS.



5. A MARBLE HEAD OF A SMILING CHILD—PROBABLY REPRESENTING EROS AND CONNECTED WITH THE SANCTUARY OF APHRODITE AND EROS IN THIS VICINITY.



6. A MARBLE STATUETTE OF PAN; FOUND IN A WELL WITH OBJECTS OF THE SECOND CENTURY A.D.



7. ANCIENT GROTESQUE ART: A VASE DECORATED WITH A SKELETON AND DÆMONS (FIRST CENTURY A.D.; RESTORED).



8. A MARBLE STATUE OF EROS ASLEEP: A FINE ROMAN COPY OF A FAMOUS GREEK ORIGINAL.



9. A CHILD'S TOY: A TERRA-COTTA HORSE WITH HOLES WHERE WHEELS WERE ATTACHED; AND OTHERS FOR ATTACHING PULLING STRINGS TO ITS NOSE.



10. A DECORATED LAMP: A PLASTIC EXAMPLE OF THE ROMAN PERIOD IN THE SHAPE OF A BOAR.



11. ANOTHER CHILD'S TOY: A TERRA-COTTA DOG WITH A PELLET STILL IN ITS INTERIOR—IN FACT, A CHILD'S RATTLE (ROMAN PERIOD).

ON this page we illustrate some of the outstanding objects found by the American School of Classical Studies in the course of their last season's excavations in the Athenian Agora, which has just been concluded. They are described in the article printed on the opposite page. Most of the discoveries in the field of sculpture belong to the Roman age, since Sulla aimed at destroying or carrying away whatever existed in Athens at the time of his siege and pillage in 86 B.C., after

the city had given refuge to Archelaos, the General of Mithridates. And since that date the city has suffered constantly at the hands of connoisseurs and vandals, both in ancient and modern times. One object of those illustrated, however (the head seen in Fig. 3, on this page), may be of earlier date. It was found in the well from which came the vase with the dæmons (Fig. 7).

ATHENS 2000 YEARS BEFORE PERICLES:

POTTERY OF THE LATE NEOLITHIC AND OTHER
EARLY PERIODS FOUND IN THE AGORA;
WITH "BLACK" AND "RED FIGURE" WARE.



12. A RELIC OF THE LATE NEOLITHIC TOWN AT
ATHENS: A FINE HAND-BURNISHED BLACK JUG FOUND
IN THE AGORA (c. 3000 B.C.).

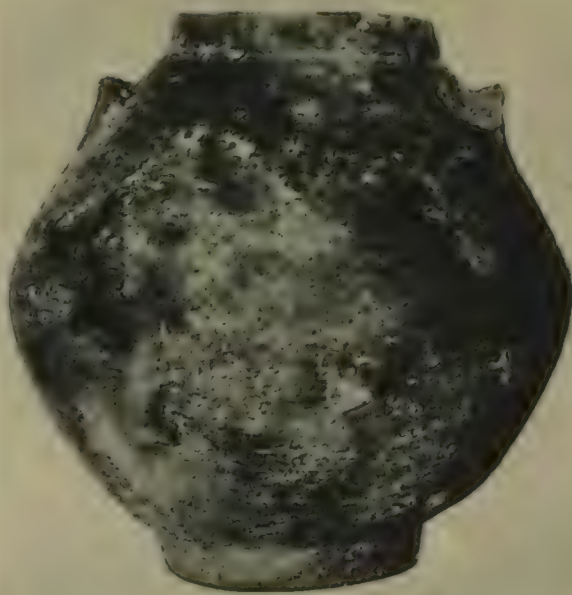


15. A MATT-PAINTED JUG OF THE MIDDLE HELLADIC
PERIOD (c. 1800 B.C.) WITH A BRIDGED SPOUT: A WATER-
COLOUR WITH THE DESIGN SLIGHTLY EMPHASISED.

THE discoveries of the American School
at Athens during its last season
of excavation in the Athenian Agora
are illustrated and described on the
foregoing pages. The investigation of
the north-west slope of the Acropolis
(Continued in centre.)



18. AN EARLY ATHENIAN EMBLEM ON A VASE:
A "TYRRHENIAN" AMPHORA (IN WHICH ATHENIAN
OLIVE OIL WAS EXPORTED) ON A PROTO-ATTIC PIECE
(SEVENTH CENTURY B.C.).



13. FURTHER EVIDENCE OF LATE NEOLITHIC LIFE, ON THE
SITE OF ATHENS: A POT WITH HOLES IN THE HANDLES AND
IN THE BASE FOR THE WITHES WHICH KEPT THE COVER IN
PLACE.



16. HOW POTTERY WAS MENDED IN THE SECOND
MILLENNIUM B.C.: A MIDDLE HELLADIC VASE
WITH AN ANCIENT LEAD RIVET OR CLAMP.



19. BLACK FIGURE POTTERY OF THE SIXTH CENTURY: THE
DESIGN ON THE CIRCULAR STAND SEEN IN FIG. 20; APOLLO
AND, POSSIBLY, ARTEMIS (LEFT).

produced significant information with regard to the early history of the site, in the shape of frequent traces of a large settlement in very early times. In fact, the remains went back to the late Neolithic epoch (c. 3000 B.C.); and the Early Helladic period (c. 2500 B.C.) and the Middle Helladic (c. 1800 B.C.) were also represented. It may be explained that Bronze Age pottery in Greece, as well as being divided into chronological periods, is further subdivided, in accordance with the regions in which it is found, as Minoan, Cycladic, or Helladic. Under Early Helladic comes Urfinis ware; under Middle Helladic Minyan ware and matt-painted ware. The pottery of the Iron Age is marked by the gradual predominance of geometrical ornament and by an artistic decadence which (in the words of Wace) "so often coincides with an improvement in the material concomitants of life." Remains of house-walls of these early periods have not been preserved, but numerous complete vases and many baskets of sherds were secured from pits and from shallow wells. The vases are of an excellent fabric, the late Neolithic pieces being handsomely burnished on the outside.

FIGS. 12, 15, AND 16 FROM WATER-COLOURS BY PIET DE JONG.



14. A RELIC OF AN "ATHENIAN" COM-
MUNITY IN THE REMOTE PAST: A COARSE
EARLY HELLADIC VASE OF ABOUT 2500 B.C.



17. A HANDSOME "ATHENIAN" VASE OF THE END
OF THE SECOND MILLENNIUM B.C.: A TYPICAL PRODUCT
OF THE PROTOGEOMETRIC PERIOD.



20. THE SIXTH-CENTURY BLACK FIGURE STAND
OF WHICH THE DESIGN IS GIVEN IN FIG. 19;
WITH A WOMAN (? ARTEMIS), MOUNTING A CHARIOT.



21. THE JUDGMENT OF PARIS DEPICTED IN FIFTH-CENTURY
ATHENS: HERMES INTRODUCING THE GODDESSES, OF WHOM
ONLY HERA IS SEEN, TO THE YOUTH SEATED IN AN EASY
ATTITUDE. (c. 470 B.C.)

ESCAPING FROM SHANGHAI: A PICTORIAL DIARY OF FOUR FATEFUL DAYS.



EVACUATING REFUGEES FROM SHANGHAI: H.M.S. "FALMOUTH" AND "DUNCAN" PHOTOGRAPHED ALONGSIDE THE P. AND O. LINER "RAJPUTANA" WHILE REFUGEES WERE GOING ABOARD THE LATTER BY A SMALL GANGWAY SCREENED FROM THE SHORE, WHERE THERE WAS CONTINUOUS SNIPING.

We give here an interesting eye-witness's account of the escape of civilians from Shanghai in the "Rajputana." The diary begins with the liner sailing from Kobe on August 13, and continues: "Saturday, August 14th. After leaving Shimonoseki, made considerable deviation South of usual course, in order to avoid a typhoon which was crossing our track ahead. Passed through edge of typhoon, which crossed ahead in a Northerly direction, filling up. Heavy seas and high wind all day.—Sunday, August 15th. 3.40 p.m. Anchored at mouth of Yang-tse Kiang, to stand by and await further instructions regarding assisting with the evacuation of Shanghai. A number of Japanese troop-ships passed up-river in the evening. H.M.S. 'Cumberland' came down from Shanghai, and anchored near us. Reports by wireless of air-raids, and big bombardment of Shanghai expected to-morrow.—Monday, August 16th. 3.55 p.m. H.M.S. 'Cumberland' left early in the morning. Weighed anchor, and proceeded up-river to within 7 miles of Woosung, dropping anchor at about 6.30 p.m. A number of Japanese warships near by soon afterwards opened fire on Woosung. Our Surgeon was sent over to a merchant vessel anchored close, to treat a case on board. The Japanese warships moved their positions and anchored all round us. About 10 p.m. an air-raid took place over Woosung. Wireless reports air-raids imminent, and that refugees will be brought down to us to-morrow morning. The Palace Hotel and Cathay Hotel, Shanghai, have been bombed, with serious loss of life. Another typhoon is reported to be approaching.—Tuesday, August 17th, 7 a.m. A Blue Funnel ship, with British troops from Hong Kong on board, passed up-river. 9 a.m. a moderate gale blowing, and it will be impossible to embark any refugees without moving our position, because of the high seas. 10 a.m. Weighed anchor, and proceeded up-river, past Woosung, and for several miles up the Whang-poo River, to smoother water. Several Japanese cruisers and destroyers at anchor off mouth of Whang-poo. 11.30 a.m. Dropped anchor, having reached a position only about 7 miles from Shanghai as the crow flies. The city can be seen clearly. A number of shells are being fired at intervals. Great damage to buildings all the way up the river, many being completely demolished, and not a soul in sight at Woosung. A factory 300 yards away has four shell-holes in it, and is burnt out. We passed a Japanese gunboat, with her crew at action-stations, protected by sand-bags. A small tug, carrying American soldiers in

(Continued below.)

The Chinese replied spasmodically, and sniped from burnt-out factory. All passengers were ordered below at once. They scurried for shelter, not needing the order, but only one showed serious fright. No casualties. 12.30 p.m. H.M.S. 'Duncan' all fast, and gangway rigged. She has on board 1100 refugees to tranship to us. 12.35 p.m. H.M.S. 'Falmouth' arrived alongside 'Duncan,' with more refugees and baggage. After discharging their passengers, the warships left, and the tender 'Scot 1,' stood by, in command of a Naval Lieutenant. Six aircraft overhead, heading for Shanghai. 4.25 p.m. Three shells fell and burst about 400 yards astern of the ship, evidently fired at a Japanese destroyer which was passing us at the time. 4.40 p.m. British destroyer passed, heading down-stream. 5.20 p.m. Tender cast off. 5.30 p.m. Weighed anchor, and proceeded. Shell-fire becoming

(Continued below.)



REFUGEES ABOARD THE "RAJPUTANA," WHICH TRANSPORTED THEM FROM THE WHANGPOO RIVER TO THE SAFETY OF HONG KONG: A SCENE ON DECK, SHOWING WOMEN AND CHILDREN CROWDED TOGETHER—EVEN SLEEPING HERE FOR WANT OF SPACE.



THE "RAJPUTANA" IN "NO MAN'S LAND" OFF WOOSUNG: JAPANESE SECOND-CLASS CRUISERS STEAMING SLOWLY PAST, FIRING AT WOOSUNG AND BEING ANSWERED BY CHINESE BATTERIES.

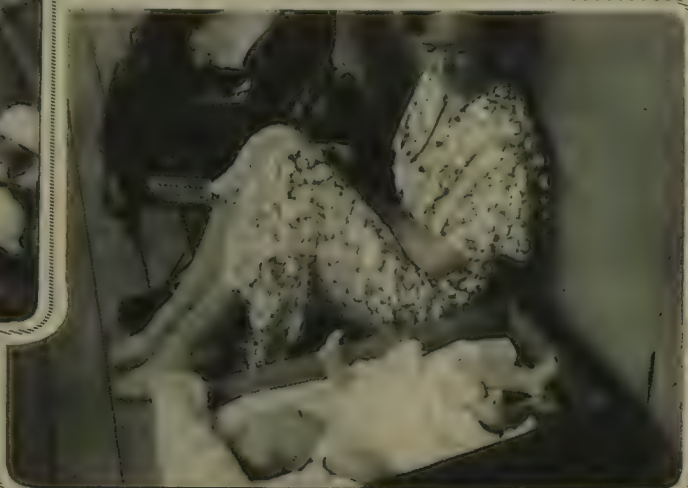
more frequent. 6.15 p.m. Reached mouth of Whang-poo, and entered Yang-tse. Refugees all very jumpy, and start at any sudden or unusual noise. S.S. 'Victoria' anchored in Yang-tse, near Woosung. 8.30 p.m. Out of danger zone. Still heavy weather, but moderating. The refugees are behaving splendidly, considering the strain they have been subjected to since Saturday."



KEEPING REFUGEE YOUNGSTERS AMUSED ON THE VOYAGE TO HONG KONG IN THE "RAJPUTANA": A LADY VENTRILOQUIST ENTERTAINING A LARGE AUDIENCE.

tin-hats and armed with rifles and a Thompson sub-machine gun, passed us, heading for Shanghai. 11.50 a.m. Weighed anchor, and proceeded a few hundred yards higher up-river. 11.55 a.m. Dropped anchor. Chinese troops are entrenched all along the river bank, opposite us and about 200 yards away. A plane has just been brought down in flames over Shanghai. 12 Noon. H.M.S. 'Duncan' proceeded alongside. 12.20 p.m. A Japanese destroyer came up-river, passing between us and the entrenched Chinese, machine-gunning all the time in bursts.

(Continued above on right.)



EARLY EXPERIENCE OF WARFARE AND ITS TERRORS: A BABY BROUGHT ON BOARD THE "RAJPUTANA" FROM SHANGHAI.



"HEAVEN BALANCING ITS VOLTAGE ACCOUNT": A REMARKABLE PHOTOGRAPH OF RIBBON LIGHTNING (A RARE PHENOMENON), TOGETHER WITH ORDINARY AND "DARK" LIGHTNING, TAKEN FROM A RIVER-STEAMER ON THE POTOMAC AT MOUNT VERNON.

By a strange coincidence, we have received at the same time, from independent sources in America and Europe respectively, these two remarkable photographs of lightning in unusual forms. That on the left-hand page comes from Dr. Ford A. Carpenter, Manager of the Department of Meteorology and Aeronautics of the Los Angeles Chamber of Commerce, California. A descriptive note states: "While voyaging down the Potomac River from Washington, D.C., to Langley Field, Virginia, on the night of June 14, 1937, Lieut.-Col. Ford A. Carpenter, Specialist Reserve, U.S. Army, encountered a violent electrical storm. He exposed his 1-in. Tessar 6-in. focus, f4.5, panchromatic film, towards the Virginia shore, from whence continuous lightning was observed. The lightning made its own picture, and shows that rare meteorological phenomenon, spiral ribbon lightning, in conjunction with the ordinary variety and 'dark' lightning, or what has been termed the 'Clayden' effect, which is simply reversed streaks. A careful examination of this

un-retouched print also shows an embryo tornado (to the left of the ribbon lightning), depending from the parent cloud from which the electrical discharge is taking place. Kipling calls this 'Heaven balancing its voltage account.' It is estimated that in the interval of the flash of 2 or 3 millionths of a second one hundred million volts and a hundred thousand amperes were expended." Regarding the right-hand photograph the accompanying note reads as follows: "An amateur photographer who was taking pictures of the lightning during a storm at Ascona, in Switzerland (near Locarno), succeeded in taking a picture of this strange happening on Lake Maggiore. A flash occurred and a spiral of glaring light, revolving rapidly, made its way to the ground. Lightning of this kind has very rarely been seen before. The Swiss Bureau of Meteorology, to which this photograph was submitted, explained the event as due to some highly inflammable compound in the air, which ignited and, surrounded by electrical discharges, descended to earth."



AN EXTRAORDINARY FLASH OF LIGHTNING SOMEWHAT SIMILAR TO THE RIBBON LIGHTNING SHOWN ON THE OPPOSITE PAGE, BUT LOOKING MORE LIKE A TWISTED SHEET: A PICTURE TAKEN BY AN AMATEUR PHOTOGRAPHER AT ASCONA, ON LAKE MAGGIORE.

TIENTSIN AFTER THE OCCUPATION: DEVASTATION WROUGHT BY SINO-JAPANESE FIGHTING.



AFTER THE FIGHTING BETWEEN THE JAPANESE AND CHINESE IN TIENTSIN, WHICH ENDED IN THE JAPANESE OCCUPATION OF THE TOWN: A DEVASTATED STREET LINED BY COMPLETELY GUTTED BUILDINGS.



WRECKAGE RESULTING FROM THE JAPANESE BOMBARDMENTS AT TIENTSIN: THE GUTTED AND RUINED LAW COURTS.



NEAR THE CENTRAL STATION, TIENTSIN, AN AREA IN WHICH STUBBORN CHINESE RESISTANCE WAS ENCOUNTERED, AND, CONSEQUENTLY, ONE HEAVILY BOMBARDED BY THE JAPANESE: A WRECKED SCHOOL-BUILDING.



IN TIENTSIN AFTER THE FIGHTING: DAMAGED SHOPS AND BUILDINGS ON ONE OF THE MAIN STREETS—BARRICADED AND ALMOST DESERTED.



THE EFFECTS OF BOMBS AND SHELLS IN TIENTSIN: A GRAPHIC PHOTOGRAPH SHOWING A STOUTLY MADE PILLAR-BOX RIDDLED WITH HOLES.

Japanese control of Northern China was made practically complete on August 19, when the Hopei-Chahar Political Council was suspended. This severed the last administrative link between the Peking-Tientsin area and Nanking. An important step in the establishment of Japanese domination was their occupation of Tientsin at the end of July. This was not accomplished without some savage fighting, a number of illustrations of which we have given in preceding issues. According to reports circulating in Washington, and quoted by a "Times" correspondent, the Consuls-General of Great Britain and France in Tientsin have now denied Japanese troops accession to the British and French Concessions. The allegation is that

reckless driving of Japanese military lorries, disregard by the Japanese of traffic regulations, the monopolising by them of certain busy streets, and disorderly conduct on the part of certain of their troops have made this step advisable. The Japanese it is said, have agreed to keep their men out of the Concessions. Recent reports speak of a gradual Japanese advance in the north. To the south of Tientsin they appear to have been somewhat hampered by floods. According to statements appearing in Tokyo, Tangkuantung was captured about September 4. It was said to form one of the main outlying defences of Machang, a Chinese base about forty miles south of Tientsin. Fighting for Machang itself apparently began about September 6.

A "Punch" of the Ancient Maya: a Guatemalan Grotesque.

FROM THE ORIGINAL WATER-COLOUR DRAWING OWNED BY THE CARNEGIE INSTITUTE OF WASHINGTON, U.S.A.



HUMP-BACKED AND LONG-NOSED LIKE MR. PUNCH, BUT SQUINTING! AN IMPORTANT POTTERY FIGURINE FOUND IN AN ANCIENT MAYAN TOMB IN THE GUATEMALAN HIGHLANDS.

This grotesque, necklaced, Punch-like figure was one of the discoveries made during the excavation of the Pyramids at Kaminaljuyu, a site just outside Guatemala city, by specialists working for the Carnegie Institute. Certain of the finds made there were illustrated in our issue of August 29 of last year. The "Punch" figure appears in various guises in aboriginal American art from Arizona to the Maya country. The specimen in question is archæologically important as it almost duplicates pots from the tombs at Uaxactun, an Old Empire Maya city in Northern Guatemala, thus affording one of the first certain pieces of evidence of a chronological linkage between the Old Empire ruins and those of the Guatemala Highlands. The personage represented is almost certainly a deity, and one whose cult obviously extended over a great territory, as already mentioned. In the north at least, this hump-backed creature is evidently associated with hunting. It may further be recalled that several ancient Central American deities were distinguished by big noses, sometimes represented as a sort of trunk-like proboscis which was, in fact, a funnel through which such gods were supposed to emit the gales over which they had dominion.



"THE VALLEY OF A THOUSAND HILLS"—ONE OF THE FINEST SIGHTS IN SOUTH AFRICA AND TYPICAL OF THE GRANDEUR OF THE SCENERY IN NATAL: A NATIVE RESERVE, ONLY TWENTY-FIVE MILES FROM DURBAN, AT AN ALTITUDE OF 2,400 FEET ABOVE SEA-LEVEL.

South African visitors to the British Isles often express the view that, superficially, certain parts of England are not unlike the Province of Natal, with its undulating verdant pasture-lands broken here and there by cultivated fields, neat homesteads and picturesque trout streams. Natal, however, has an almost bewildering variety of scenery; and nothing could be less like a home landscape than the type of country of which "The Valley of a Thousand Hills" is such a magnificent example. This exceptionally rugged region lies at an altitude of

2,400 feet above sea-level and is some twenty-five miles from Durban, from which there is easy access either by road or by rail. There are few finer sights in South Africa than this scene depicted by our artist, with its range upon range of hills and series upon series of valleys extending to the horizon. The "Valley" serves as a Native Reserve and is cultivated only in small patches contiguous to the "kraals," or native huts, which are dotted here and there on the slopes of the hills. On the crest (in an ideal situation)

stands an hotel of modern construction, from the balconies of which visitors can see the ravines changing colour as the sun rises or sets, or stand enthralled by the majesty of the hills in the light of a full moon. There is opportunity, also, to study the daily round of Zulu life at close quarters and to note the graceful movements of the natives, which, characteristically, are both dignified and leisured. Such South African glories are at their best when the trees of the northern countries have shed their leaves, and anyone confronted with

the problem of how to escape the discomforts of the coming winter might very well turn their attention to a Dominion which in recent years has become increasingly popular with visitors from all parts of the world. The accelerated steamship service has reduced the voyage to 13½ days and fares compare favourably with those to other countries. Information and advice, which the traveller will find particularly useful, can always be obtained from South Africa House, Trafalgar Square, London, W.C.2.

FROM THE PAINTING BY MONTAGUE D. BLACK.



In Marble Halls

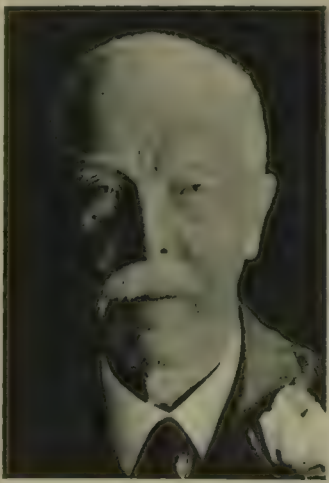
(To the tune of "I dreamt that I dwelt")

I dreamt that I dwelt in marble halls
Designed in the very best taste;
There were pictures by Landseer
adorning the walls,
And potted palms prettily placed.
There were butlers and flunkeys
to do my behest
In a very respectful way;
And I also dreamt, which pleased me best,
That they gave me a Guinness a day.

Its goodness and flavour
quite captured my heart,
I was thrilled by its ruby-like gleam;
And then, to my sorrow, I woke with a start
And found it was only a dream.
Yet though palaces, pictures and palms,
and the rest
That I dreamt of have vanished away,
I can still have the one thing that pleases me best
— I can still have a Guinness a day:

A Guinness a day is good for you

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



MR. W. PICKFORD.
New President of the Football Association and Chairman of the F.A. Council. Succeeded the late Sir Charles Clegg. Formerly Senior Vice-President. Played for Hampshire, as centre-forward. A great authority on the rules of Association football. Is seventy-five.



MR. BRUCE OTTLEY.
Chairman of Covent Garden Musical Productions, Ltd., the new syndicate which is to carry out the fresh scheme of giving musical performances at Covent Garden during the winter. The season opened on September 6 with ballets danced by Colonel de Basil's company.



SIR ALBERT LEVY.
The well-known philanthropist and business man. Died September 5; aged seventy-three. Founder, the Albert Levy Benevolent Fund for supporting hospitals and other charitable objects. Honorary Treasurer, The Royal Free Hospital. Founder, Ardath Tobacco Company, Ltd.



BARON PIERRE DE COUBERTIN.
Founder of the Modern Olympic Games, and Honorary President, the Olympic Games Committee. Died September 2. Born 1862. Well known as a writer on a number of subjects. Did much for the development of sport in France—notably of Rugby football.



FATHER CHARLES E. COUGHLIN.
Famous as the "Radio Priest" in the United States, where his broadcasts on social questions attract enormous audiences. Visiting England. Born in Ontario, 1891. His National Union for Social Justice is said to have 9,000,000 followers in the U.S.A.



WINNER OF THE FIRST T.T. RACE EVER HELD IN ENGLAND—AT DONINGTON PARK: COUNT COMOTTI RECEIVES THE LAUREL-WREATH.
The first R.A.C. Tourist Trophy race ever to be held in England was won at Donington Park, near Derby, on September 4, by a French Talbot-Darracq car driven by a veteran Italian, Count Giulio Comotti. Another Talbot-Darracq was second, and a Fraser-Nash B.M.W. (German made) third.



SIR FREDERIC KENYON (SECOND FROM RIGHT) AND MR. F. G. MANN (THIRD FROM LEFT) IN SPAIN TO INSPECT THE SAFEGUARDING OF ART TREASURES: A RECEPTION IN MADRID GIVEN IN THEIR HONOUR.
As noted on page 425, with illustrations, Sir Frederic Kenyon, formerly Director of the British Museum, and Mr. F. G. Mann, Keeper of the Wallace Collection, recently visited Spain at the invitation of the Spanish Government to inspect the safeguarding of historic art treasures during the Civil War. They found that a surprising amount of such work had been done. "We were everywhere received," writes Sir Frederic, "in the most friendly and hospitable spirit. We were taken wherever we wished to go; we were shown whatever we asked to see; all questions that we asked were readily answered."



MAJ.-GEN. W. P. MACARTHUR, DIRECTOR-GENERAL, ARMY MEDICAL SERVICES.
Appointed Director-General Army Medical Services, in succession to Lieut.-Gen. Sir James A. Hartigan. Is an Honorary Physician to H.M. the King. Commissioned in the R.A.M.C., 1909. Has been Consulting Physician to the Army, and Professor of Tropical Medicine, Royal Army Medical College, Director of Studies, Royal Army Medical College.



KING PETER II. OF YUGOSLAVIA, WHO HAS JUST CELEBRATED HIS FOURTEENTH BIRTHDAY: THE YOUNG KING WHEELING A BARROW AT A BOY'S SUMMER CAMP.
King Peter II. of Yugoslavia celebrated his fourteenth birthday on September 6. By Yugoslavian Constitutional Law, he does not come of age till he is eighteen. The birthday celebrations had considerable political interest in view of the strained situation between the Serbian Orthodox Church and the Government. A member of the Government who had been excommunicated was prevented from attending the principal religious service at the Alexander Newsky Church, Belgrade.



A FAMOUS TOWN CLERK OF LONDON DEAD: THE LATE SIR JAMES BELL.
Sir James Bell, who was Town Clerk of the City of London from 1902 to 1935, died on September 1; aged seventy-one. Assistant Town Clerk of Birmingham, 1891. Town Clerk of Leicester for 7½ years; when also Clerk and Solicitor to the Derwent Valley Water Board. He was knighted in 1911. Was a member of the Commission of Lieutenancy of the City.

BIRDS IN FLIGHT: NATURE PHOTOGRAPHY AT THE R.P.S. SHOW.



"GANNET IN FLIGHT":
BY HARRY S. THOMPSON,
A.R.P.S.

FROM PHOTOGRAPHS SHOWN
AT THE ROYAL PHOTOGRAPHIC
SOCIETY'S EXHIBITION.
COPYRIGHT RESERVED.

THESE photographs, like that on the opposite page and our front page, are included in the 82nd Annual Exhibition of the Royal Photographic Society (open from September 11 to October 9) in the Society's galleries at 35, Russell Square, W.C. The upper subject, a gannet in flight, belongs to the Natural History section. The lower one, and that of the bat opposite, are in a section devoted to high-speed photography and various other technical and scientific branches of the art. Both these photographs, which are exhibited by the Massachusetts Institute of Technology, were taken with a high-intensity stroboscopic light source and an exposure of $1/100,000$ th part of a second. Many other examples of this remarkable high-speed work by the Massachusetts photographers have been given from time to time in our pages. The humming bird's tongue is used for sucking honey from flowers.



"HUMMING BIRD": BY EDGERTON, GERMESHAUSEN, AND GRIER—A HIGH-SPEED PHOTOGRAPH TAKEN WITH AN EXPOSURE OF $1/100,000$ TH OF A SECOND, SHOWING THE BIRD'S PROTRUDING TONGUE.

THE BAT'S "CLOISTERED FLIGHT" ARRESTED BY HIGH-SPEED PHOTOGRAPHY.

FROM A PHOTOGRAPH SHOWN AT THE ROYAL PHOTOGRAPHIC SOCIETY'S EXHIBITION. COPYRIGHT RESERVED



"BAT IN FLIGHT": BY EDGERTON AND TUCKER—A REMARKABLE HIGH-SPEED PHOTOGRAPH TAKEN WITH AN EXPOSURE OF 1/100,000TH OF A SECOND AND A HIGH-INTENSITY STROBOSCOPIC LIGHT SOURCE.

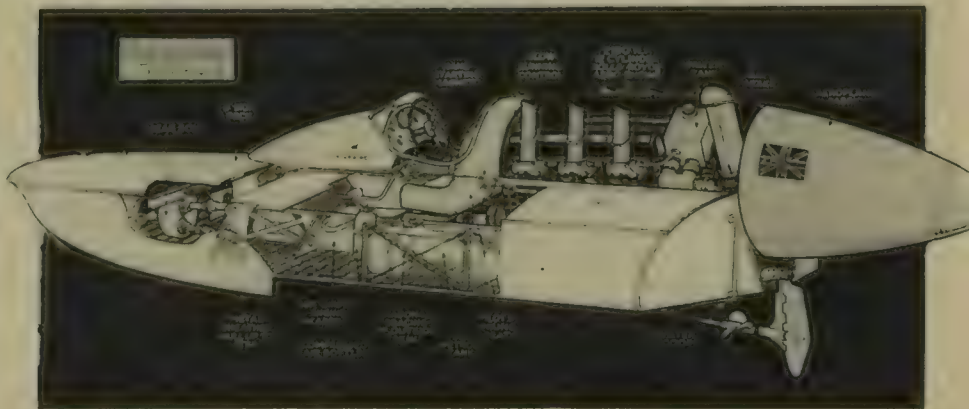
As in previous years, the Royal Photographic Society's Exhibition of 1937 is one of extraordinary interest and variety, not least in the department of scientific and technical work, as represented by this high-speed photograph of a bat in flight and that of a humming-bird reproduced on the opposite page. As there noted, both these examples are exhibited by the Massachusetts Institute of Technology. The above subject—doubtless one of peculiar difficulty in view of the creature's elusive and nocturnal habits—recalls the words of Macbeth: "Ere the bat hath flown his cloistered flight . . . there shall be done a deed of dreadful note."

The section of the Exhibition to which the two high-speed photographs belong includes also specimens of record, theatrical and Press photography, astronomical, aerial and meteorological photography, and technical applications of the photographer's art. Large sections of the Exhibition are devoted to pictorial photography and pictorial lantern slides, and to natural history photography. Another interesting section is that dealing with stereoscopic prints and transparencies. In the scientific section there are examples of photography as used in medicine, geology and survey work, both on land and from the air.

A WINDOW ON THE WORLD: RECENT HAPPENINGS IN PICTURES.



SIR MALCOLM CAMPBELL WINS BACK THE WORLD'S WATER-SPEED RECORD FOR BRITAIN: THE FASTEST MAN ON LAND AND WATER AT SPEED ON LAKE MAGGIORE IN HIS MOTOR-BOAT "BLUEBIRD."



SIR MALCOLM CAMPBELL'S "BLUEBIRD," WHICH HOLDS THE WATER-SPEED RECORD AT 129.5 M.P.H.: A DIAGRAMMATIC DRAWING OF THIS REMARKABLE, SINGLE-ENGINE CRAFT.

Sir Malcolm Campbell established a new water-speed record of 126.32 m.p.h. in his speedboat "Bluebird," on Lake Maggiore, Switzerland, on September 1. Not content with this, he bettered his own record on the following day, with an average speed of 129.5 m.p.h. He thus earned the distinction of holding both the world land and water speed records at the same time. Commenting on his first success, Sir Malcolm said: "It is a remarkable achievement for such a light boat, which has a waterline of only 21 ft. and uses a single engine developing 2000 h.p. Gar Wood's boat, which held the previous record of 124.91 m.p.h., develops nearly 8000 h.p., with four engines." He also said that he found steering a speedboat much trickier than handling the fastest car. At times he had to put on an absolutely full rudder, in order to counteract the propeller torque. His first record-breaking run was complicated by two water-scoops bursting, which also, incidentally, slowed down the boat considerably. On the second record-breaking run, however, the water-scoops worked well, though the water was rather rough. Sir Malcolm's boat was built by Saunders-Roe, and powered by a 2150-h.p. Rolls-Royce "Buzzard" engine.



THE FIRST BRITISH NAVAL VISIT TO AN ITALIAN PORT SINCE 1934: THE CRUISER "LONDON," ONE OF TWO VESSELS AT VENICE; WITH ST. MARK'S IN THE BACKGROUND.

The British cruisers "London" and "Sussex" reached Venice on a courtesy visit on September 1, and took up their moorings in the San Marco basin, in sight of the Ducal Palace and St. Mark's. This was the first visit of British naval units to an Italian port since 1934 and their presence was looked upon as proof of renewed friendly feelings between Italy and Britain. Courtesy calls were exchanged between Vice-Admiral Kennedy-Purvis and Admiral Salza, Commander of the Upper Adriatic, and Admiral Pasetti, Commander of the Italian division in Venice. It was understood that the British ships would remain for a week.



HOW HIGHLAND REGIMENTS ARE DRESSED FOR VARIOUS DUTIES NOWADAYS:

A DISPLAY GIVEN BY THE GORDON HIGHLANDERS AT EDINBURGH.

This photograph, which was taken at an "at home" given by the Gordon Highlanders in Edinburgh, is interesting as showing the way that Scottish uniforms are adapted to various requirements in the army of to-day. It will be observed, however, that the "dress-reform" uniform, of which there was much talk some time ago, does not figure in this exhibition. The "marching order" kit seems to have changed little from Great War days.



A SPANISH GOVERNMENT SUBMARINE WHICH PUT INTO BREST WITH ENGINE TROUBLE: THE "C.2," WHICH HAS PRESUMABLY ESCAPED FROM A SPANISH NORTH COAST PORT.

The Spanish Government war vessels seen in the above photograph and in that on the right have presumably been driven to sea now that practically the entire north coast of Spain is in the hands of General Franco's troops. The destroyer "José Luis Díez" arrived at Falmouth on August 31 in a damaged condition and leaking badly. Three bombs had been dropped close by her in the recent raid on Gijón, in the course of which the "Hilda Moller" and several other British ships were damaged. The destroyer's machinery, compasses, and other instruments were smashed, and she was steered from Spain to Falmouth by a small tell-tale compass only. It was stated that the crew were half-starved, badly clad, and completely worn out. It was understood that the vessel was being visited by officials from London and by the Spanish Consul at Southampton. The "José Luis Díez" is Spanish built, and was launched in 1928. The submarine "C.2," which has put into Brest, is a boat of 915 tons surface displacement.



A SPANISH GOVERNMENT DESTROYER PUTS INTO FALMOUTH AFTER HAVING BEEN DAMAGED IN AN AIR RAID AT GIJÓN: THE "JOSÉ LUIS DÍEZ," REPORTED TO BE IN A SORRY STATE.

FEMININE COIFFURE IN ANGOLA: MUCH-ADORNED GIRLS OF WEST AFRICA.

PHOTOGRAPHS BY MISS D. POWELL-COTTON, TAKEN DURING HER EXPEDITION TO ANGOLA.



WEARING THREE CONUS SHELLS, EACH OF WHICH IS CONSIDERED BY THE NATIVES AS VALUABLE AS A GOOD COW: A MARRIAGEABLE DOMBONDOLA GIRL WITH A STRIKING HEAD-DESS.



WITH A NEAT COIFFURE, GENEROUSLY GREASED, TO THE BACK OF WHICH A PAIR OF LONG FIBRE TAILS IS ATTACHED: ANOTHER TYPE OF ORNAMENTED DOMBONDOLA BEAUTY. (SEEN ALSO ON PAGE 448, MIDDLE ROW, RIGHT.)



MARRIAGEABLE GIRLHOOD AMONG THE DOMBONDOLA: ANOTHER EXAMPLE, SHOWING A PLAIT CURVING OVER THE CROWN OF THE HEAD, A LARGE HAIR ORNAMENT, AND A CONUS SHELL ON THE NECKLACE.



WITH AN ELABORATE COIFFURE CONSISTING OF A DOUBLE CREST OF HAIR AND SIDE COILS, ADORNED IN FRONT WITH A FOREHEAD BAND OF BEADS: A MUCH-DECORATED YOUNG WOMAN OF THE LUVANDO, OR TCHIPUNGU, PEOPLE.

Here and on the next three pages we give photographs taken during an ethnographical expedition to Angola conducted by Miss D. Powell-Cotton and her sister, under British Museum advice. Regarding the Dombondola people she says: "They form a very small and little-known tribe, whose culture, though partly complicated by inter-marriage with neighbouring tribes beyond the frontier, has been little touched by contact with Europeans. They belong to the Ambo group

of tribes. Here, however, other influences can be seen; noticeably in the physical type, in which the affinity between two other tribes of the same group, the Vakwanyama and the Kambaja, is totally lacking. Dombondola men and women are shorter, and, though well covered, are of less sturdy build; their faces are more oval. There is here a stronger feeling for, and fear of, magic. There are a very great number of doctors and diviners, the majority of whom are women."

FEMININE COIFFURE IN ANGOLA: HEAD-DRESSES OF LITTLE-KNOWN WEST AFRICAN TRIBES.



WITH A HEAD-DRESS OF MANY FIBRE STRINGS, WHICH IS WORN FOR ABOUT TWO MONTHS BEFORE MARRIAGE: A GIRL OF THE KAMBAJA, OR KWAMATWI, TRIBE.



ANOTHER UNMARRIED GIRL OF THE KAMBAJA, OR KWAMATWI: A BACK VIEW SHOWING THE HEAD-DRESS WITH TWO LONG FIBRE STRINGS, AS WORN BY OLDER GIRLS OF THE TRIBE.



SHOWING THE COIFFURE AND NECKLACE: A PROFILE VIEW OF THE KAMBAJA, OR KWAMATWI, GIRL SHOWN IN THE ADJOINING PHOTOGRAPH (IN THE CENTRE).



SHOWING HOW THE FIBRE STRINGS OF THE HEAD-DRESS ARE CAUGHT IN BY A WAIST-BELT: A BACK VIEW OF THE GIRL SHOWN IN THE TOP LEFT PHOTOGRAPH.



WITH FACE AND BODY ANOINTED WITH BUTTER AND RED POWDER FOR HER WEDDING: A BRIDE OF THE KAMBAJA, OR KWAMATWI—A FULL-FACE VIEW (COMPARE PROFILE; TO RIGHT).



THE SAME BRIDE AS IN THE ADJOINING PICTURE: A PROFILE VIEW SHOWING THE HEAD-DRESS, WHOSE OUTER WINGS ARE MADE OF HER MOTHER'S HAIR WITH STRINGS OF BEADS ROUND THEM.



A PLEASANT-FACED WOMAN OF THE MULONDO, PEOPLE: A FULL-FACE VIEW SHOWING THE FORM OF THE HANGING PLAITS OF THE HEAD-DRESS.



SHOWING FIBRE DECORATIONS OF THE HEAD-DRESS, WITH ITS HANGING PLAITS: THE SAME MULONDO WOMAN (AS IN THE ADJOINING PHOTOGRAPHS) IN PROFILE.



SHOWING THE FORM OF THE HEAD-DRESS AS SEEN FROM BEHIND: A BACK VIEW OF THE SAME MULONDO WOMAN, OF A TRIBE IN ANGOLA.

These photographs by Miss Powell-Cotton illustrate women and their hairdressing fashions among various little-known tribes. The Kambaja, or Kwamatwi, are neighbours of the Kwanyama (of which tribe some types appear on page 448), and hardly differ from them in language and social culture. "The Kambaja, however," writes Miss Powell-Cotton, "retain many customs peculiar to themselves. . . . The wedding ceremonies are far less complex. Entirely unknown in

Kambaja tradition is the curious month's liberty given a girl by the Vakwanyama immediately following the wedding ceremony and prior to beginning married life. Their apparel also differs greatly. There is comparatively little inter-marriage between the two tribes. It is not unusual for a Kwanyama man to have a wife from the Kwamatwi. Rarely, however, does a Kwanyama woman marry into the other tribe."

FEMININE COIFFURE IN ANGOLA: HEAVILY ORNAMENTED WEST AFRICAN WOMEN.



WEARING IN HER HAIR BRASS AND BONE BUTTONS BOUGHT AT A SHOP: A WOMAN OF THE LUVANDO, OR TCHIPUNGU, PEOPLE CARRYING HER CHILD. (SEE BACK VIEW BELOW.)



WITH A TILTED, CREST-LIKE HEAD-DRESS BUILT UP OUT OF HER OWN HAIR: A MUKAMBA WOMAN WEARING A NECKLACE MADE OF SHELL DISCS. (SEE PROFILE VIEW; RIGHT.)



A PROFILE VIEW OF THE HELMET-LIKE CREST FORMED FROM HER HAIR; THE SAME MUKAMBA WOMAN AS SHOWN IN THE ADJOINING PICTURE (TO THE LEFT).



THE WOMAN AND CHILD SEEN IN THE PHOTOGRAPH IMMEDIATELY ABOVE: A VIEW SHOWING THE BRASS AND BONE BUTTONS ADORNING THE BACK OF HER HEAD.



WEARING ENORMOUS NECKLACES OF ROOT AND CANE: WOMEN OF THE LUVANDO, OR TCHIPUNGU, PEOPLE; THE RIGHT-HAND ONE HAVING ALSO EARRINGS. (SEE BACK VIEW; RIGHT.)



ANointed ON THEIR BODIES WITH BUTTER AND RED POWDER: A BACK VIEW OF THE SAME TWO WOMEN SEEN IN THE ADJOINING PHOTOGRAPH, SHOWING THE FORM OF HAIRDRESSING.



REMARKABLE FOR HER HEAVY ORNAMENTATION—NECKLACES, FRINGE AND HAIR-PIN OF CARVED WOOD: A WOMAN OF THE LUVANDO, OR TCHIPUNGU, PEOPLE.



SHOWING THE ELABORATE COIFFURE MADE UP OF HER OWN HAIR, THE BACK ORNAMENTS, AND ARMLETS: THE SAME WOMAN SEEN IN THE TWO ADJOINING ILLUSTRATIONS.



A FRONT VIEW OF THE ELABORATE HEAD-DRESS WITH BEADED FRINGE, THE HUGE NECKLACE, AND BREAST ORNAMENTS: THE SAME WOMAN SHOWN IN THE TWO PHOTOGRAPHS TO THE LEFT.

In a general note on the tribes dwelling near the River Cunene and its tributaries, in Angola, Miss Powell-Cotton writes: "The Luvando, or Tchipungu, are found in the neighbourhood of Quipungu. A small and beautiful people, their culture is akin to that of the southern Ovambo tribes; their language and apparel to that of a group of tribes found, for the most part, in the vicinity of the Cunene. Here for the first time the traveller from the North notices the abundant use

of red grease, both by men and women, for anointing the head, face and body. For the first time he sees the much-prized conus shells, the complicated head-dresses and superfluity of ornament affected by the women. Their extremely numerous necklaces of cane and twigs are noticeable. There is a district rich in honey, and everywhere long cylindrical hives are to be seen lodged in the branches of the trees."

FEMININITY AND HAIRDRESSING IN WEST AFRICA:

LITTLE-KNOWN TRIBES IN ANGOLA— YOUNG WOMANHOOD.



WITH A CURIOUS PEAKED HEAD-DRESS WORN BY MARRIED WOMEN OF HER TRIBE DURING THE EARLY YEARS OF MARRIAGE: A WOMAN OF THE KWANYAMA.



ANOTHER ASPECT OF THE PEAKED HEAD-DRESS SHOWN IN THE ADJOINING PHOTOGRAPH ON THE LEFT: A BACK VIEW OF THE SAME YOUNG MARRIED WOMAN.



WITH A HEAD-DRESS WORN FOR ABOUT TWO MONTHS BEFORE HER WEDDING, SOON TO BE DECORATED WITH COWRIES: AN UNMARRIED KWANYAMA GIRL.



WITH A CONUS SHELL (WORTH A COW!) ON HER CICATRISED ARM, AND BEADS DECORATING HER HEAD-DRESS SIDE-WINGS: A MARRIAGEABLE GIRL OF THE DOMBONDOLA, CHILD OF RICH PARENTS.



ATTIRED FOR WEDDING, OR COMING-OF-AGE: A GIRL OF THE DOMBONDOLA TRIBE WITH A BELT OF OSTRICH EGG-SHELL BEADS, COPPER ANKLETS, AND A BASKET-WORK DISC ON HER BACK HAIR.



WEARING A DISTINCTIVE TYPE OF HEAD-DRESS AND ELABORATE BREAST ORNAMENTS: A GIRL OF THE DOMBONDOLA (ALSO SEEN, IN PROFILE, ON PAGE 445, UPPER RIGHT-HAND ILLUSTRATION).



WITH A "DOLL" MADE OF PALM-NUTS, WORN BY ALL BRIDES IN HER MOTHER'S FAMILY FOR THREE GENERATIONS: A DOMBONDOLA GIRL IN A POST-MARRIAGE HEAD-DRESS.



WITH HEAD-DRESS (WORN BY GIRLS AFTER THE "WEDDING") HAVING SIDE-WINGS AND PLAITS MADE OF HER MOTHER'S HAIR: THE SAME GIRL AS SEEN IN THE TWO ADJOINING PHOTOGRAPHS.



THE SAME BRIDE AS ILLUSTRATED IN THE TWO PICTURES TO THE LEFT: A BACK VIEW SHOWING THE EXTENT OF THE COIFFURE SIDE-WINGS COMPOSED OF HER MOTHER'S HAIR.

Describing the Kwanyama, the most important tribe of the Ambo group, Miss Powell-Cotton writes: "Division of labour is marked. The woman works on the fields and performs the domestic duties; she makes pots and baskets; also the small discs of ostrich-egg worn by young girls. The man tends the cattle, does the milking and makes butter; he tans the skins worn by both men and women,

and tailors them." Of the smaller Dombondola tribe, belonging to the same group of tribes, Miss Powell-Cotton says: "Though polygamy is practised, it is rare to encounter a man with more than two wives. A young girl insists upon taking the place of first wife when she marries, so that, should there be an older wife, she must take second place, or go back to her relatives."

PHOTOGRAPHS BY MISS D. POWELL-COTTON, TAKEN DURING HER EXPEDITION TO ANGOLA. (SEE THE THREE PRECEDING PAGES.)

VENETIAN ART RETURNED TO ITS ORIGINAL SETTING : RECENTLY OPENED HALLS IN THE PALACE OF THE DOGES.



"THE RISEN CHRIST BLESSING THREE SENATORS"; BY J. R. TINTORETTO (1512?-1594): ONE OF THE PICTURES IN THE RECENTLY OPENED HALL OF THE "AVOGADORI DI COMUN" IN THE PALACE OF THE DOGES, VENICE.



THE HALL OF THE TRIBUNAL OF THE "AVOGADORI DI COMUN"—RICH IN ART TREASURES: ONE OF THE ROOMS RESTORED TO THE STATE IN WHICH IT WAS BEFORE THE FALL OF THE REPUBLIC.



SHOWING THE CENTRAL CEILING PAINTING, "THE PRODIGAL SON," BY TINTORETTO: THE ROOM OF THE "INQUISITORI DI STATO" ON THE SECOND FLOOR NEAR THE HALL OF THE "HEADS OF THE COUNCIL OF TEN."



THE ROOM OF THE "PROVVEDITORI DELLA MILIZIA DA MAR"—A CENTRE OF GREAT ACTIVITY WHEN VENICE WAS A MARITIME POWER: A VIEW WHICH SHOWS "THE DESCENT OF THE HOLY GHOST," BY G. D. TIEPOLO.



SHOWING (ON THE LEFT) THE DOOR OF THE ARCHIVES OF THE "GOLDEN BOOK" IN WHICH THE NAMES OF VENETIAN NOBLES WERE INSCRIBED: THE OFFICE OF THE AVOGADORI IN THE PALACE OF THE DOGES.



"CHRIST DEAD," BY GIOVANNI BELLINI (1430?-1516)—SIGNED: A PICTURE (REPLACED IN ONE OF THE TWO RECENTLY OPENED HALLS OF THE AVOGADORI) WHICH WAS TOUCHED UP BY TINTORETTO IN 1571.

Some further halls in the Palace of the Doges were opened to the public recently. Among them are the rooms of the "Censori," the "Avogadori," the "Provveditori della Milizia da Mar," and the "Inquisitori di Stato." These rooms were stripped of ornaments and furniture at the fall of the Venetian Republic, but have been restored to their former state under the direction of Signor Aldo Scolari, Director

of the Palace. The pictures, which had been stored or placed in the Academy of Arts, have been put back in their original positions, according to the descriptions of early chroniclers and with the help of drawings and engravings. The two contiguous halls of the "Avogadori" contain paintings by Bellini, Tintoretto, Bassano, Longhi, Van Dyck, Renieri, and many others.

A PAGE FOR COLLECTORS. MONKEY PUZZLE.

By FRANK DAVIS.

Orchestra at Dresden, or of the private orchestra of Count Bruhl, Augustus III. of Saxony's all-powerful favourite. If someone to-day played a similar trick upon Sir Henry Wood and the Symphony Orchestra, I should see the joke, but I should have every

at the time. The truth is that monkeys fascinated designers during the earlier part of the eighteenth century, and to dress them up as musicians was no new thing. The Meissen modeller merely borrowed the idea from France, where monkey musicians are to be found in designs for decorations as early as Gillot who was the master of Watteau. One often comes across little paintings of monkeys dressed as men and women, and it is quite evident that people found the notion attractive. In a way—and I don't think the theory is too far-fetched—the use of the monkey in fashionable decoration is all part of the liking for something exotic and outside ordinary experience, which explains the extravagancies of what Europeans fondly thought was the "Chinese taste." It was not that monkeys were definitely connected with China, but they were vaguely Eastern, and that was enough—they fitted into the preconceived ideas of Oriental frivolity. But to dress them up as human beings was, I think, a purely European conceit—anyway, I am unable to call to mind an eighteenth-century Chinese representation of the animal in which it is used to satirise mankind. Monkeys are often to be found in Chinese art, interpreted with great understanding and some humour, but even in the eighteenth

WHEN a complete set of monkey musicians, made at the great factory at Meissen, near Dresden, about the middle of the eighteenth century, turned up at Sotheby's in the summer, I passed it by, first because all its thirty-five pieces were mounted on an elaborate gilt stand, so that, at a casual glance, one saw the band as a whole, rather than the individual figures; and secondly because I had the



1. THE CONDUCTOR OF A BAND CONSISTING OF SEVENTEEN MUSICIANS AND SIX FEMALE SINGERS: ONE OF A COMPLETE SET OF MONKEY MUSICIANS MADE AT MEISSEN, NEAR DRESDEN, ABOUT THE MIDDLE OF THE EIGHTEENTH CENTURY.

Nos. 1, 2, and 4 Reproduced by Courtesy of Messrs. Albert Amor.



2. TWO OF THE MONKEY MUSICIANS—THE ONE ON THE LEFT PLAYING A BASSOON: AN IDEA BORROWED FROM FRANCE, WHERE THE MONKEY WAS USED IN FASHIONABLE DECORATION IN THE 18TH CENTURY.

sympathy for Sir Henry: it wouldn't be libellous, but neither would it be cricket.

Well, that's the suggestion made by some people, and it's decidedly intriguing. A pity one has to assert flatly that it doesn't really make sense, for the following reasons: (a) Saxony was no doubt fairly easy-going in 1750, but can



4. TWO FEMALE MEMBERS OF THE MONKEY BAND—A SINGER AND A 'CELLIST: REPRESENTATIVE PIECES OF THE SET OF THIRTY-FIVE WHICH ARE AT ONCE BOTH SOFT AND BRILLIANT IN COLOURING.

impression that this odd fantasy was a trifle too remote from modern taste to interest a wide public. I was wrong about the latter point, because several people have spoken to me since, and asked how and why such a childishly amusing idea found its way into porcelain; and I have had an opportunity of looking more carefully at the various performers, and realising with what spirit and individuality the modeller has managed to present his characters. Here are a few single pieces separated from their fellows, so that one can, as it were, see the trees but not the wood, with comparative ease.

I am informed on impeccable authority that the modern world finds such elegant bits of nonsense distinctly boring; if that is so, and I'm inclined to doubt it, dare one hint that the modern world has only itself to blame? It may not be our idea of fun, but it was undoubtedly excruciatingly funny once upon a time, and though the passage of a couple of centuries can turn a good joke into a hoary chestnut, it still remains interesting to ponder over other people's sense of humour. You see, when they were made, these little figures may have thrust more than one excellent gentleman into a towering rage, and may have sent more than one prima-donna straight home "in a flood of tears and a sedan-chair." It has been suggested that they were modelled in ridicule of the Court



3. TYPICAL OF THE SERIOUS ATTITUDE TOWARDS THE ANIMAL WORLD SHOWN IN CHINESE ART: AN EIGHTEENTH-CENTURY BLACK CLOISONNÉ MONKEY WITH YELLOW FACE (14 IN. HIGH WITH STAND).

Reproduced by Courtesy of Messrs. Spink and Sons.

one really imagine the State Porcelain Factory producing so elaborate a joke at the expense of the State Orchestra? (b) If this had been the intention, surely someone by this time would have produced evidence—a note in a contemporary diary, a protest on the part of the conductor of the orchestra. So pointed a satire must have given rise to comment.

No, I'm afraid we must reject this explanation, and put the whole thing down to high spirits of the peculiar sort that were in fashion in polite circles

century, when style had become loose and informal, the creature still remains an animal. Fig. 3 is a good example of the sort of treatment I mean: the material is cloisonné enamel, and the date about the period of these Dresden figures. It is a well-observed and engaging model—one loses the contrast between the black body and yellow face in the photograph, but not the natural gesture—and is a sufficiently typical example of the essentially serious attitude towards the animal world which is characteristic of Chinese art, even as late in history as this.

To return to Dresden, whatever explanation one cares to believe, this monkey band is worth careful study, if only for the technique of the different pieces—thirty-five in all. There are seventeen musicians and their instruments include violins, hurdy-gurdy, guitar, French horn, harp, cello, oboe, bassoon, drum, and portable spinet. There are six female singers, each with her music before her, and the conductor's score is emblazoned with the arms of Saxony and Poland, and rests on the back of another monkey. The quality of the modelling of the whole set can be judged from these few reproductions, and the colouring is at once soft and brilliant, as is invariably the case at this period of the factory's long history. Their date can be gauged with some accuracy, for monkey figures, imitated, of course, from Dresden, appear in the Chelsea Porcelain catalogue of 1756.

This England . . .



Salcombe, Devon

ANNO DOMINI 1204 was notable, amongst divers other matters, for the payment of 5000 marks by the inhabitants of Devon, that their county might be disafforested. And that, good masters, is about the last great change that took place in this delectable land. For change comes to this England only where it must; whether we change forest for grazing, or grass for a forest of steel, the good things remain. How else, look you, would a man be refreshed of his labours—in fields of stone or in cloverley—had he not his Worthington, an ale-brew as old and fine as the breed of Devon cattle . . . that blow so softly at you in those lovely sunken lanes.



THE WORLD OF SCIENCE.

THE TRANSFORMATION OF ANIMALS.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

THROUGHOUT the animal kingdom, we find that changes of habit, in regard to bodily activities, beget changes of structure in accordance with the intensity of the stimuli which this or that organ of the body receives, directly or indirectly, in the pursuit of food. Or the whole body may be completely transformed. But even closely related animals respond differently to precisely similar stimuli. And this because the tissues of no two animals are alike in their qualities. Highly specialised structures are the aftermath of persistent habits. This view, more or less cautiously expressed since the days of Lamarck, is slowly gaining ground. But a large number of zoologists still cling to what they believe to be the effects of "natural selection." These specialised structures, they tell us, are the outcome of the "struggle for existence." According to this theory, every part of every living body is in a state of unstable equilibrium, varying both in size and shape. And such variations are supposed to gather momentum in each succeeding generation, even though they have no "survival value," which, however, they may suddenly acquire when, for some reason, individuals

the rest by reason of its remarkable investment of close-fitting, bony, horn-covered scales, which give the resting animal the appearance of a pine-cone. It is found all over the Australian continent, and thus lives under by no means uniform conditions. Yet throughout the whole of this vast area it preserves a perfect uniformity in its strange armature of scales. A second species of the genus, *Cyclodus*, is also found in Australia, though it extends into Tasmania and the Malay Islands. But this has thin, overlapping scales. The stump-tailed lizard feeds on worms, lizards, and snakes, and it is fond of basking in the sun. But

"blind-worm" (*Anguis fragilis*). But here, as with nearly all the skinks, the outer scales have a bony core. Why should this be, when there is no such modification in any of the snakes?

Let me pass now to another lizard, in its way as remarkable as the skinks, presenting modifications of the feet which, I contend, are readily explainable as the effects of use. This is the gecko (Fig. 2), which can climb with surprising speed up smooth-faced rocks by the aid of "sucker-like" lamellæ on the toes. In hot countries, the gecko is a welcome guest within doors, being an excellent flycatcher.



1. SHOWING THE REMARKABLE ARMATURE OF HORN-SHEATHED BONY NODULES: THE STUMP-TAILED LIZARD, ONE OF THE SKINK TRIBE, MANY OF WHOM HAVE A BONY CORE TO THE SCALES OF THE BODY, WHICH RESEMBLES THAT OF AN ORDINARY LIZARD.

Photographs by D. Seth-Smith.

there is nothing, apparently, in its mode of life which throws any light on the origin or the need of such a heavy armature. *Cyclodus*, with similar haunts and habits, flourishes with a normal, lizard-like coat of thin scales. But the skink tribe includes a large number of species, all of which live on dry, sandy soils, into which they burrow with incredible speed when alarmed. In many, the body has become greatly elongated and snake-like in form, and these all show degenerate fore- and hind-limbs, the toes in some species being reduced to a single pair, very minute, while in others no more than a stump of the limb remains, and in a few species even this has vanished.

Sometimes the fore-feet, and sometimes the hind vanish first, and there

So sure is their foothold that they have been seen to run up a wall as far as the ceiling, and then, bending the back, take hold of the ceiling, first with their front legs, then with the hind legs, and forthwith to run about catching flies as easily as though they were running on the floor! These adhesive toes, however, did not come speedily into existence, but gradually, by use. For we find other lizards quite able to climb vertical surfaces without any special modification of the toes. Here is the "raw material" of which the gecko was made. By intensive, instead of occasional, use, the stimuli to the under surface of the feet gradually brought the climbing-lamellæ into being.

The typical lizards, the gecko, and the chamæleon, represent the three great groups into which the lizard tribe are divisible. And the chamæleon is the most interesting and instructive of them all, for it has become profoundly modified in every part of its body. As an example of the effects of intensive use, it would be difficult to find a more convincing illustration,

though, unfortunately, I can find space for no more than a reference to two or three of its most characteristic features—the feet and the tail. The feet are unlike those of any other reptile, though they find a parallel among the mammals, and these have reproduced the same modification in response to a life restricted to climbing. The toes, it will be noticed, are arranged in "bundles," turned at right angles to one another, so that two curl round one side of the bough and three on the other; while the tail, as in so many tree-climbing animals, has become prehensile, curling round the bough to increase the hold. In regard to this tail, by the way, it presents one further peculiarity. In all other members of the lizard tribe it easily fractures, near its base, a fact which is of no small importance to its owner, for, being able to "jettison" its tail when this is seized, it escapes its enemy. The chamæleon is quite unable to do this. But then, it never has occasion to escape an enemy by beating a speedy retreat.

Its tongue is indeed remarkable. For it takes the form of a long, protrusible rod, with a clubbed end. Stealthily stalking its prey to within about six or seven inches, the tongue is suddenly shot out of the mouth with lightning speed, and being covered with a sticky juice, the victim adheres and is drawn back into the mouth. Curiously enough, this mechanism will not work at a distance of less than six inches!



2. CLINGING TO A PERFECTLY SMOOTH SURFACE BY THE AID OF HORNY PLATES, OR "LAMELLÆ," COVERING THE SOLES OF THE FEET: A GECKO, WHOSE EYES HAVE A CURIOUSLY FIXED STARE OWING TO THE ABSENCE OF MOVABLE EYELIDS.



3. POSSESSING EYES UNLIKE THOSE OF ANY OTHER REPTILE IN THAT THEY CAN BE TURNED IN EVERY DIRECTION TO ENABLE IT TO SEIZE ITS FOOD AT A DISTANCE BY MEANS OF A REMARKABLE CLUB-SHAPED, STICKY TONGUE: THE SENEGAL CHAMÆLEON—SHOWING THE STRANGELY MODIFIED FEET, WHOSE TOES ARE SO ARRANGED THAT THEY GRIP THE BOUGHS TRANSVERSELY, AND THE PREHENSILE TAIL.

wherein, say, the legs are slightly longer than the average of the race, or the teeth are slightly larger, gain an advantage, in times of stress, over less fortunately endowed members of the species. Darwin attributed the long neck of the giraffe to the effects of drought, when competition for food was acute. Those members of the herd with the longest necks were able to grasp with their mobile lips and tongues the leaves of the trees just out of the reach of those with shorter necks, which in consequence perished. This left a population with distinctly longer necks than before. By this process of lengthening the neck at successive periods of drought, he suggested, the giraffe, as we know it to-day, came into being. But we find nothing in nature which supports this interpretation.

Highly specialised structural changes seem for the most part to be the outcome of intensive use.

But there are some structures which seem to evade any satisfactory interpretation as to their origin. The bony, horn-covered nodules which encase the body of the stump-tailed lizard (*Trachydosaurus*) (Fig. 1) are among these. It is one of the skink tribe, a very numerous family with a wide geographical distribution, but it stands apart from all

is no explanation why this should be, except that, having become quite useless, there is no factor of control. The increase in the number of ribs, and vertebrae which is found in these snake-like forms has, it should be noted, taken place in some other lizards in no way related to the skinks, as in the case of our own

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FINANCE AND INVESTMENT.

By HARTLEY WITHERS.

"INSIDE INFORMATION."

A NEW feature among market influences came to light lately, when a telegram from the New York correspondent of *The Times* stated that a somewhat chilling effect on Wall Street sentiment followed the disclosure, in figures published by the Securities and Exchange Commission (one of the new American devices for regulating stock market operations), that "officers, directors and principal shareholders of several large corporations were important liquidators of American stocks during the month of July." From this message it would appear that the Commission obtains information as to the operations of individuals in public securities and publishes it in a way that makes it possible to trace the source of the buying or selling, whichever may be the preponderant trend. In this case, it was shown that those who might have been supposed to be in a position to know best about the prospects of American industry had decided that the time was ripe to sell. Obviously, this new kind of investigation into the actions of those who influence the stock markets raises some highly important questions. The first, and perhaps the most crucial from the point of view of those interested in American securities, is how far the "inside information" possessed by the officers and directors of a company can be relied on as a sure guide to business prospects. As to this, it will probably be found that experience differs very widely. In these days, especially, when business prospects and fluctuations in security prices are influenced by so many things about which industrial leaders know no more than anybody else, the value of their opinion as a guide to market movements is evidently diminished.

THE SHIFTING AMERICAN SCENE.

This is particularly true in America, where the influence of local politics, more than usually incalculable, is particularly strong at present, and seems likely to remain so. Those industrial leaders who thought it wise to reduce stock-market commitments in July were very probably led to this conclusion by rising industrial costs and the question whether it would be possible to induce the consumer to pay

the higher prices for finished articles that would have to be exacted if industry was going to earn profits at the same rate as before. Since then there has been, according to most of the politically-minded observers, a distinct set-back in the power of Mr. Roosevelt over his own party. Yet it is not so very long ago that Mr. Roosevelt was hailed as the man who was going to bring back real prosperity to a nation that had lost confidence in its business leaders. In fact, the nightmare of political uncertainty in America, even about domestic matters, is so bewildering that the jumping of the Wall Street cat is a series of almost meaningless gyrations. And when we add to the domestic uncertainties the effects of events in the Far East and in the Mediterranean, it is clear that the inside of the industrial stable knows little that can make its operations a sure guide to American prospects. The basic facts remain that the farmers' income, on which the consuming power of the United States so closely depends, is higher this autumn than it has been for a very long time, and that American recovery is still a long way behind ours, and may fairly be expected in due course to overtake ours and surpass it, as long as the monetary authorities on the other side of the Atlantic refrain from hampering it.

A QUESTION OF BUSINESS DECENCY.

But doubt as to whether those "in the know" really know much more than any of us is a much less important question than the larger one, which affects us more directly in this country, whether it is right and decent that those who have first-hand knowledge of industrial conditions should make use of it to make profits in the stock markets; and further, whether we ordinary people are justified, if ever we get some financial tip "straight from the horse's mouth," in using it for this purpose. As far as my experience goes, the best kind of company director and manager here would think it altogether wrong to make any such use of the knowledge that their position gives them. But, of course, company directors and managers are not all of the best kind; and, even when they are, it is often impossible to stop leakage of information. How far is anyone justified in making use of information of this kind? In so far as one does so, one is taking advantage of the ignorance of the seller—or buyer, as the case may be—in dealing on terms which would have been different, if the

knowledge on which we are acting had been made public. Is this "cricket"? It is a different matter when we take the advice of those patient experts who delve into all the available records that are made public about the position and prospects of companies and of the industries with which they are connected and then draw conclusions, which can be arrived at equally well by anyone who will take the same trouble to work them out.

TRADE AND STOCK MARKETS.

If, as we are so often told, the stock markets are a trustworthy barometer of the future course of trade, what conclusion are we to draw from their recent behaviour? As everyone knows, the course of security prices has been on the whole downward during the present year. The *Investor's Chronicle's* monthly securities index, published in its issue of last Saturday, showed a figure for "general business" at 135.6 for August, as compared with 145.7 for December last. The rally to 137.6 which was achieved in July, and was supposed to promise so well for revival of market activity in the autumn, has not been held. If we are to take any downward movement in security prices as an indication of future trade recession, here we seem to have a handwriting on the wall. But this, surely, is a quite superficial view to take of the matter. Stock market fluctuations due to information about trade conditions are certainly a very good guide; but when they have nothing to do with trade conditions, and are merely a reflection of alarm about the possibility of war scares or of actual war, they may be quite misleading; as, it may be hoped with confidence, they may prove to have been this time. For all the indications of trade conditions had been highly encouraging, not only at home, but also in nearly all other countries. International trade has been continuing its revival, commodity prices are still at a level that gives an ample margin of profit to the primary producers, including our Dominions and Colonies and the South American Republics. There has been an almost unbroken series of increases in dividends declared and profits shown in annual reports. For stock exchange prices to dwindle in these circumstances simply shows that they are influenced by other things besides the favourable symptoms of trade. Moreover, the slight extent of the recent set-back, in the face of serious war alarms, showed how little attention real investors gave to the scare head-lines.

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NOTES FROM A TRAVELLER'S LOG-BOOK.

BY EDWARD E. LONG, C.B.E. F.R.G.S.

AUTUMN IN GERMANY.

NO season of the year is more delightful in certain parts of Germany than that of autumn. Then there are days of clear skies, calm airs, and abundant sunshine; with nights that are cool and bracing; and the leaves of the trees of the many forests are burnished with tints of orange and red, the vineyards on the hillsides are splashed with the purple and gold of ripened grapes, and everywhere amongst the folk of the countryside are interesting scenes of harvest-time.

Nowhere in Germany is there a more fertile region than that of the Rhine Valley, nor is there a more pleasant spot for a holiday, enabling one to explore its charms, than Wiesbaden, prettily situated on the southern slopes of the well-wooded Taunus Hills, world-famous as a spa, with splendid facilities for sport and amusement, and a very good centre for a tour of the Rhine Valley, being not far from Mainz, and within easy reach, by road or by river steamer, of the most romantic scenery of the Rhine, that which lies between Mainz and Coblenz. This includes the castles and fortresses of Stolzenfels, containing arms that once belonged to Count Tilly, general of the Catholic League in the Thirty Years' War; Marksburg, the only stronghold of the Knights on the Rhine that has been preserved; the ruins of Rheinfels, near St. Goar, itself dominated by "Burg Katz," and where the Rhine is at its narrowest; Stahleck, above Bacharach, in ruins, like Gutenfels, on the opposite side of the river, and almost beneath which, on a tiny island, is the pentagonal tower known as the Pfalz, erected over six hundred years since, to control the collection of Rhine transit dues. From Wiesbaden one can soon get to the vineyards of Rüdesheim, Geisenheim, and Gattenheim, also those of Nierstein, Bingen, and Oppenheim, and it is a reasonable run by car to Darmstadt, capital of Hesse, with its palace of the Grand Dukes and its memories of Goethe and Herder. Another very agreeable holiday centre for the autumn is Bad Nauheim, at the foot of the eastern Taunus Hills, from which one can make delightful excursions amid a very pleasing neighbourhood, while not far distant is Frankfurt-on-

Main, of old the Franks' Ford, the point where the Frankish armies were wont to cross the Rhine, and which, as far back as the days of Charlemagne, owned an Imperial castle, and was once the capital of the Eastern Frankish kings, and the place where Emperors of the Holy Roman Empire were elected and crowned.



ONE OF THE MOST FERTILE REGIONS IN GERMANY AND AN IDEAL DISTRICT FOR A HOLIDAY: A LOVELY STRETCH OF RIVER IN THE RHINE VALLEY, NEAR NAMEDY.

Photograph by Photogeneral.

Autumn in the region of the Black Forest is a season of great charm, and apart from the higher stretches of the Forest, with its rocky spurs, wild gorges, romantic lakes and mountain torrents, there are the fruit- and vine-clad slopes of the Bergstrasse, with the leafy woods of the Odenwald above. A splendid holiday centre here is Baden-Baden, a spa with thermal springs known to the Romans, and famed for them ever since. Its Kurhaus is one of the finest in Germany and its arrangements for sport and amusement are very up-to-date; it has a great reputation for its operatic and theatrical performances, and its situation, in the valley

of the Oos, embowered amongst parks and gardens, with its fast-flowing little river rippling down its streets, is extremely beautiful. From Baden-Baden it is a very simple matter indeed to ascend to the heights of the Black Forest, for a cable railway, reached by electric tram, takes one in a very short time to the Merkur, from the summit of which there is a wonderful view over the Forest and to the Rhine Valley beyond, and there are excursions to Triberg, where the River Gutach has very fine falls and the mountain scenery is grand; and by the Murgtal railway through the valley of the Murg to Freudenstadt.

A most attractive centre in the southern part of the Black Forest is the charming old University town of Freiburg, with a Minster, the Gothic spire of which is one of the architectural beauties of the world. A funicular railway takes one to the summit of the Schauinsland, 4217 ft., and from Freiburg you can go by the Höllental railway through the romantic gorges of the Höllental and Wutachtal, to lovely Lake Titisee (from which one can ascend by the Three Lakes Railway to the Feldberg), to such charming resorts as Hinterzarten, St. Margen, Schluchsee, and Neustadt; and to Donaueschingen, where you can see the source of that great river, the Danube. Badenweiler, half way between Freiburg and Basle, is another Black Forest spa, and a very pleasant spot for an autumn holiday.



TYPICAL OF THE COUNTRYSIDE IN THE ROMANTIC BLACK FOREST: A CHARMING VIEW OF HOMESTEADS AT GUTACH-TAL.

Photograph by August Rumbacher, Jr.

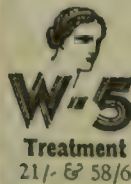
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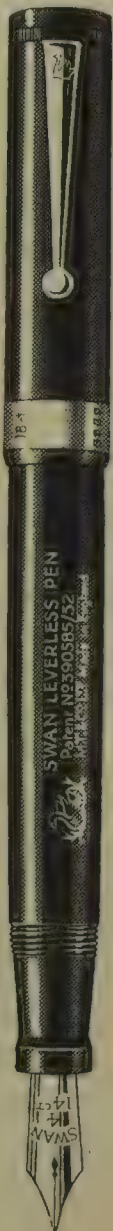
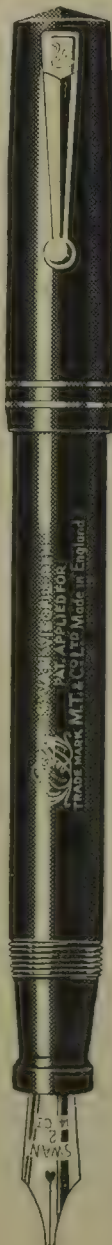


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THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

DAIMLERS were the first British nineteenth-century cars produced at Coventry, so it is always an important occasion when they announce a new model. This year it is a new "Fifteen," rated



BEFORE ONE OF THE PLEASANT THATCHED COTTAGES IN A BEAUTIFUL THAMES-SIDE VILLAGE: AN M.G. 2-LITRE FOLDING-HEAD FOURSOME (PRICED AT £398) AT SUTTON COURTENAY.

at 16.2 h.p. for its six-cylinder engine; an entirely redesigned model, with independent front springs, wonderful Girling-type brakes, very light yet positive steering, and torsion-rods on each side of the forward end of the chassis to control any tendency of side-sway rounding corners at speed. Strong, but light in

weight, this new "Fifteen" has excellent acceleration, a maximum speed of over 70 miles an hour, very well-equipped and comfortable coachwork, so that it will appeal greatly to the private owner-driver as a smart family car. It has, of course, the usual Daimler worm back-axle, and fluid fly-wheel transmission, with pre-selector easy-changing gear ratios. Thank goodness, the famous silver-top fluted Daimler radiator tank is retained in these days of "changed faces" for cars, though slightly rounded to conform with the tasteful lines of the saloon coachwork. It should be an easy car for dealers to sell at its price of £475, as it runs so smoothly at all speeds with proverbial silence. Mr. Geoffrey D. Burton, chairman of the Daimler and Lanchester Companies, presided at a luncheon held at Grosvenor House on Aug. 18, when this new model made its first public appearance and the programmes of both Daimler and Lanchester cars for 1938 were announced. This includes the Daimler "Twenty," of 23.8 h.p., which is listed at approximately £80 cheaper as a saloon and in limousine form; the Daimler light "Straight Eight" cylinder saloon; and the "Straight Eight" limousine, the model used by the King and Queen for State and other occasions.

Lanchester cars for 1938, all with the Daimler silent transmission and pre-selector gears, are the popular "Eleven" saloon of four cylinders, listed at £275; the "Fourteen" Lanchester "Road-rider" of six cylinders, costing £330 for the saloon; and the Lanchester "Eighteen," now £70 lower than last year at £525, with ample luggage space. Taking the full range of Daimler and Lanchester models, motorists have an excellent choice of a variety of powers in high-class cars and stately carriages.

In giving particulars of their 1938 programme, the Alvis Company introduces the 16.95-h.p. and the 20-h.p. "Silver Crest" series of high-class cars; the "Speed Twenty-five," the "Crested Eagle," and 4.3-litre Alvis models. This new range possesses all the characteristics of Alvis cars, and the new models should appeal to those who desire a quality car of medium price with full five-seating coachwork. The 16.95 h.p. "Silver Crest" has a maximum speed of 75 m.p.h. The new 20-h.p. provides an entirely new Alvis standard, its acceleration will meet every demand of present-day road conditions, and a maximum speed of over 80 miles per hour, yet so flexible is the engine that one can crawl on top gear at 4 miles an hour. Throughout its paces there is no fussiness or noise from the engine, which is remarkably quiet in its running. The prices of the "Silver Crest" Alvis cars are £565 for the 16.95-h.p. saloon, and £595 for the 20-h.p. saloon, which is well worth the extra £30, so I expect it to be the popular Alvis model for the 1938 season. Other models are slightly increased in price, but otherwise no change has been made; generally, however, the engines are smoother, and the springing efficiency improved.



A GHOST CAR—PANELLED IN GLASS TO REVEAL THE INTERIOR MECHANISM: AN OUTSTANDING EXHIBIT AT THE HILLMAN CONVENTION, IN WHICH ARE SEATED MR. W. E. ROOTES, COLONEL J. A. COLE (CENTRE), AND MR. R. C. ROOTES, PRINCIPALS OF THE HILLMAN AND HUMBER COMPANIES.

Several thousand guests attended the Hillman Convention held recently at the Coventry factory. The principal announcement was the introduction of the 1938 Hillman programme, which included an entirely new 14-h.p. model. The specially made exhibition "ghost" car shown above attracted considerable attention.

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NOTE. These fares will be slightly increased from October 1st, 1937.

Write to Captain R.D. Drudge, All Island Advertising Committee, Newport, Isle of Wight, for Official Handbook.



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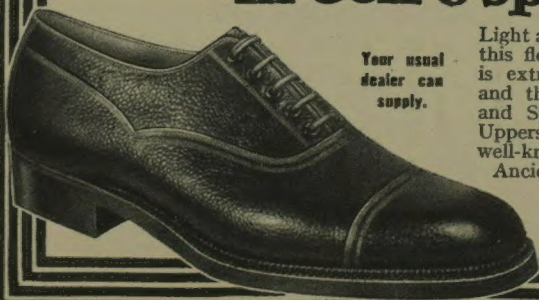
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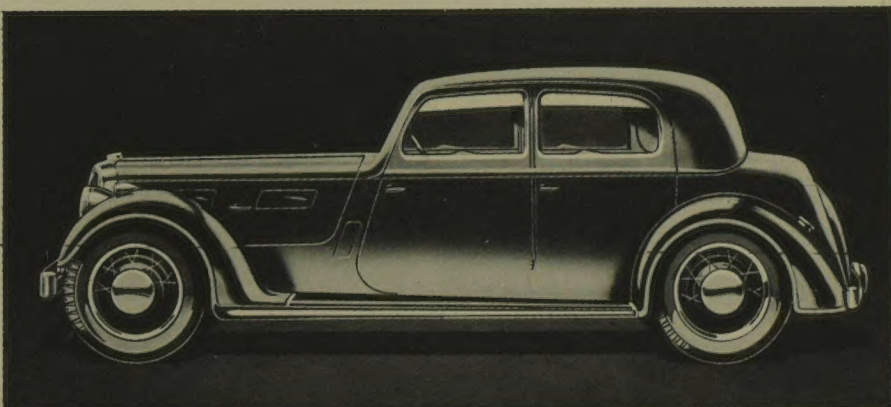
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THE PLAYHOUSES.

"CREST OF THE WAVE," AT DRURY LANE.

IN his latest production, Mr. Ivor Novello was obviously out to appeal to the box-office, and that he has achieved a triumphant success is proved by the fact that the theatre agencies have bought sufficient seats to ensure the continuance of the run well into next January. The play is slick and workmanlike, its main object being to dazzle the eye and overwhelm the senses. Mr. Novello has the knack of giving his players bright lines that roll easily off the tongue, and no thought behind them to bewilder the intelligence of the audience. The hero is a penniless nobleman who sells his castle to a millionairess. On a cruise he mistakes a Cockney chorus girl (busily engaged in "blewing" an unexpected legacy) for the wealthy woman. The millionairess, who is madly in love with him, becomes so jealous that she takes the opportunity of a stay in Rio de Janeiro to shoot him several times in the back. When he recovers, she arranges with a sinister individual to blow up an express train on which the heroine is travelling. This railway accident is a wonderful piece of stagecraft; as the train burst into flames and toppled over an embankment, the spectacle drew stifled shrieks from many. Mr. Novello acts with his customary ease, and the part calls for no great display of feeling. Miss Dorothy Dickson plays the rôle of chorus girl with a nice sense of comedy; and Miss Marie Löhr and Miss Minnie Rayner are excellent as ladies of high and low degree respectively.

"LONDON RHAPSODY,"

AT THE LONDON PALLADIUM.

This is the finest show that Mr. George Black has yet staged. It has beauty, humour, and imagination. Though played in jazz, it fully merits being called a symphony of a great city. From Berkeley Square, at the hour when it is mainly peopled with road-washers and returning revellers, through St. James's, pausing for a buttonhole in Piccadilly Circus, glancing back at a music-hall of the 'seventies, on to Henley, Whitehall, Epsom Downs; slumming at the Elephant and Castle Theatre, winding up at the Baker Street Waxworks, this gives us a many-sided London. A gypsy encampment is full of fire and colour; there is a beautiful impression of the famous Leslie Stuart song "Tell Me, Pretty Maiden," and in a Mayfair

salon a dazzling display of frocks. Humour there is in plenty. The Crazy Gang have never done anything as funny as their burlesque of a Surreyside melodrama. The scene in Whitehall, with sentries Messrs. Nervo and Knox mounted on their chargers, is very amusing. The Crazy Gang work brilliantly together.

BOOKS OF THE DAY.

(Continued from page 126.)

of the nations where public transport is concerned." On the other hand, he writes: "I came home with the definite impression that, military machines and personnel being pretty well equal, our Air Force is as far ahead of the U.S. Army Air Corps in organisation as our civil aviation is behind America's civil aviation in speed, frequency, bad-weather equipment and layout of aerodromes." Despite the bombing menace, he agrees with Colonel Lindbergh in finding hope for the world's future peace through the spread of air travel. "From whatever class," he writes, "they may have been attracted, probably more of the 'right' people of every country are in aviation than in any other pursuit. And because that pursuit takes them repeatedly, rapidly, and in increasing numbers from one country to another, and all over those countries, it may not inaccurately be dubbed the founder of a true League of Nations; with possibilities still unfathomed but upon which a mounting hope of peace is placed. . . . Many who constantly fly on weekend visits from their own countries to friends in Germany, Italy, France, Austria, Poland, etc., would now take up arms only with a bitter reluctance. In a comparatively few years' time the day of the doctrinaire, a damnable danger in public affairs, will be over—thanks to the free and continuous interchange, between nations, of the 'right' type among their young men and women."

To readers who like British accounts of travel in foreign countries, I can also recommend the following books concerning various parts both of the old World and the New—"CARAVANSARY AND CONVERSATION." Memories of Places and Persons. By Richard Curle (Cape; 7s. 6d.); "LETTERS FROM ICELAND." By W. H. Auden and Louis MacNeice. With numerous illustrations (Faber; 12s. 6d.); "TOWN AND COUNTRY IN SOUTHERN FRANCE." By Frances Strang. Drawings by Ian Strang. R.E.

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ATHENS TWO THOUSAND YEARS BEFORE PERICLES.

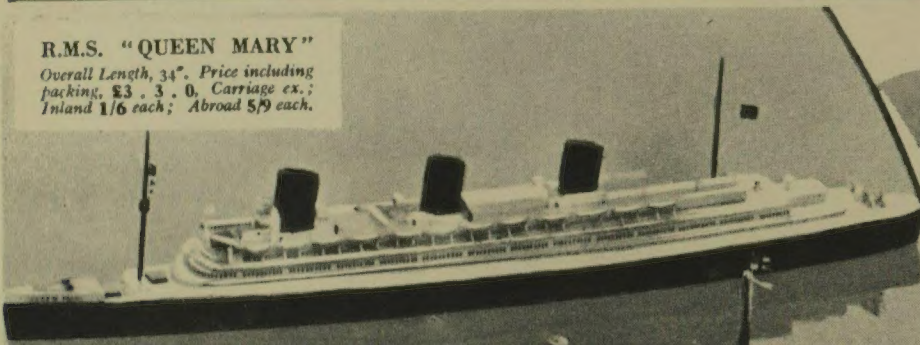
(Continued from page 430.)

places. The technique is good and the modelling, especially of the back, is excellent. It is an admirable Roman copy of a work of the early fourth century. Many replicas of this statue point to a famous prototype which furnished the inspiration for several poems in the Greek Anthology. Probably also to be identified as Eros is a charming head of an infant with fat cheeks and a merry smiling expression (Fig. 5). Of quite a different type is a marble statuette of Pan, who is characteristically represented with goat's legs, with two horns growing from the forehead, and with a curly tail (Fig. 6). The head is crowned with a wreath, and the long beard hangs down on the chest in stringy curls. This figure came from a well with contents dated in the second century A.D.

Large groups of minor objects from the excavations are valuable for the comprehensive study of the fields which they represent. The collection of Greek and Roman lamps now totals 3100 pieces. A plastic lamp in the shape of a boar is illustrated in Fig. 10. The lighter side of daily life may be illustrated by a toy terra-cotta horse which originally had four wheels attached to its sides (Fig. 9), and a terra-cotta dog that was evidently used as a rattle, since it was found unbroken and has a pellet in the interior (Fig. 11). These and other important groups of objects, such as inscriptions and coins, are receiving special study, and detailed reports on them are published in current numbers of *Hesperia*, the quarterly journal of the American School.

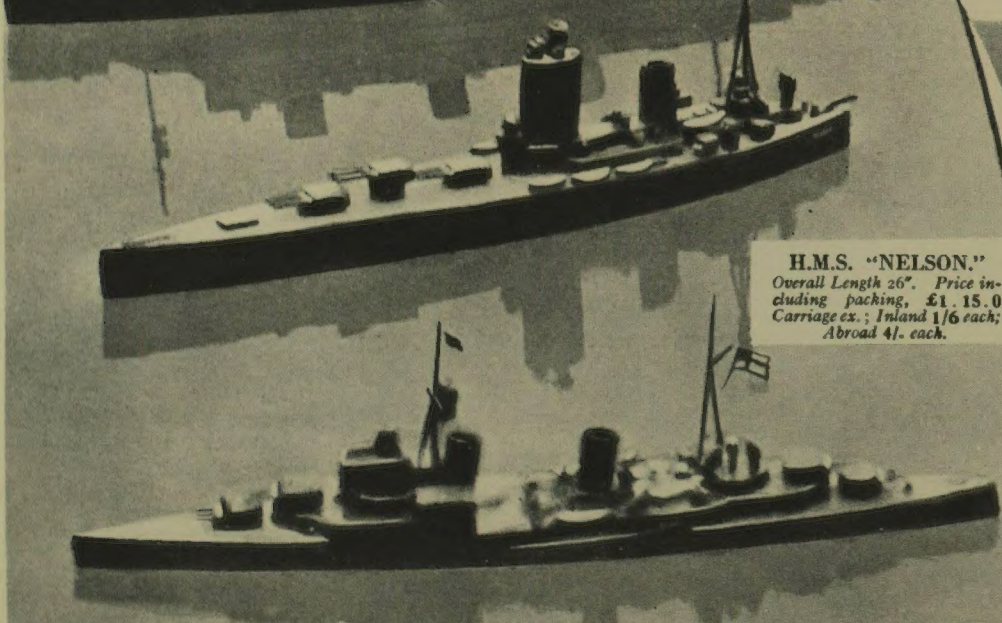
R.M.S. "QUEEN MARY"

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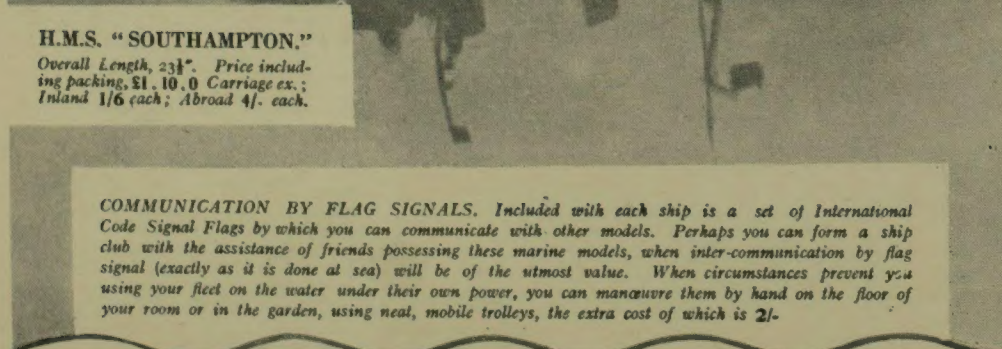
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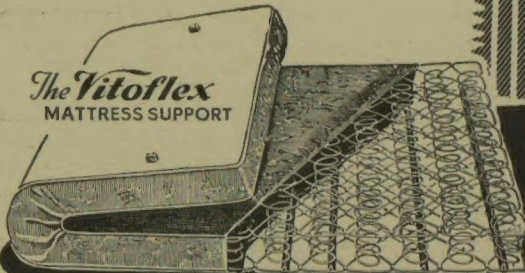
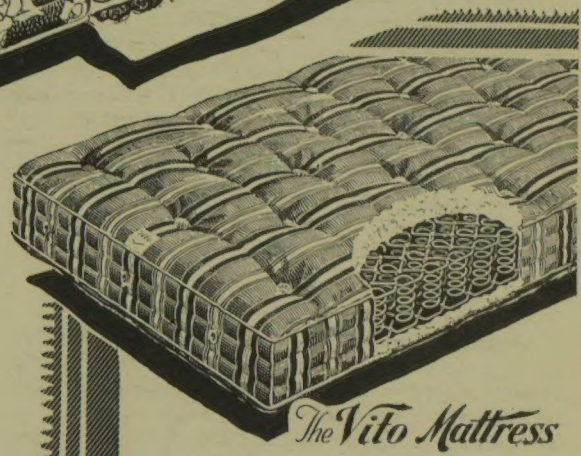
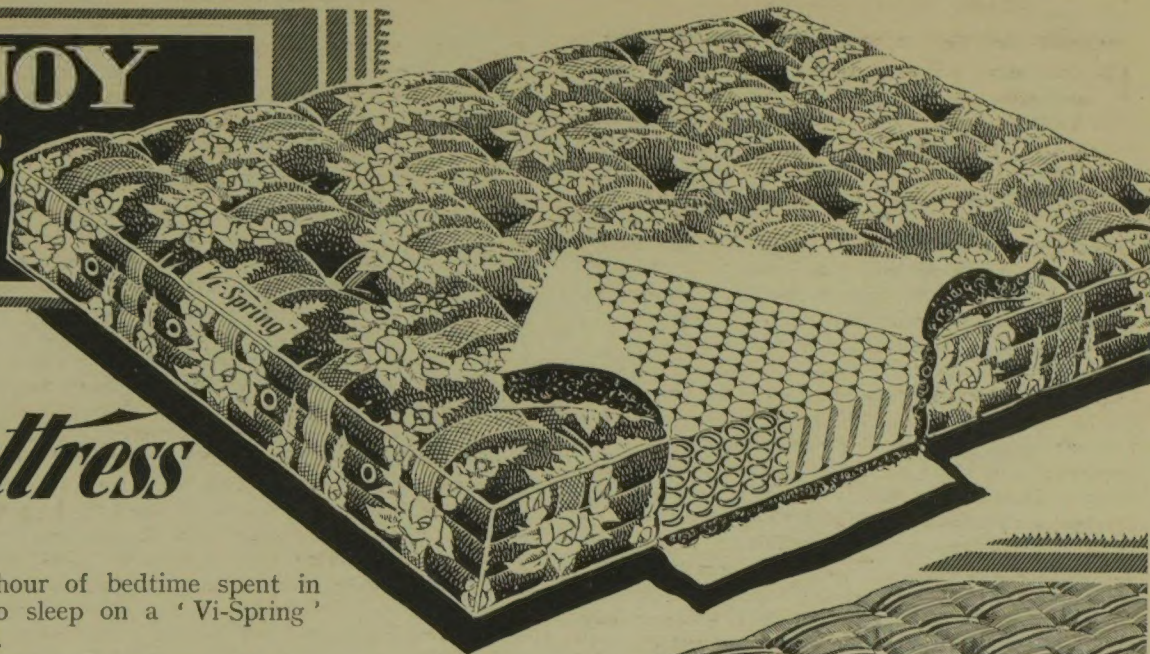
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